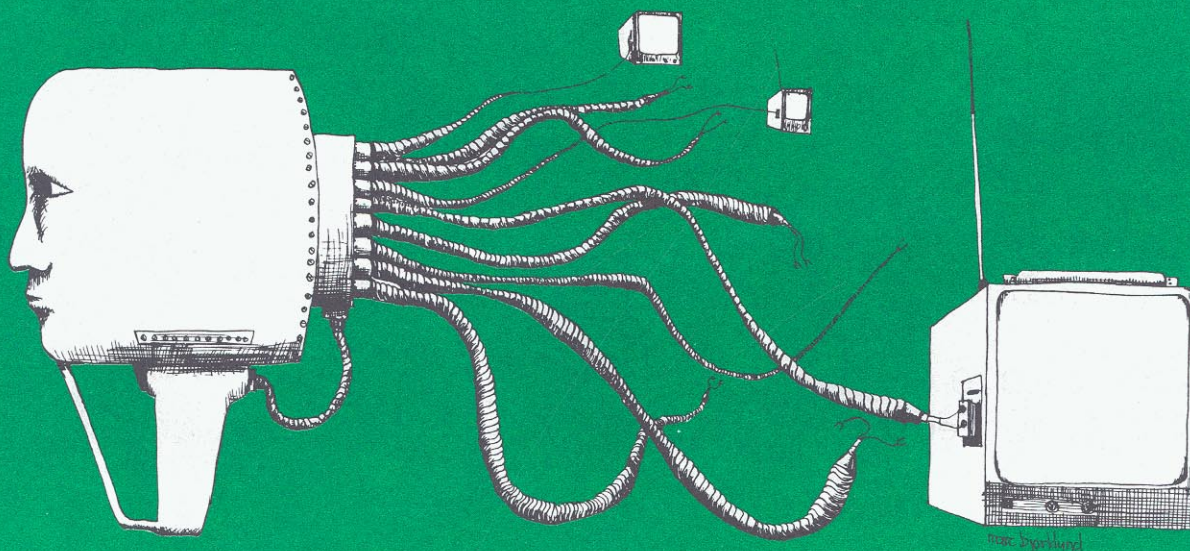


CTR

COMMUNITY TELEVISION REVIEW

ACCESS: EXPLORING THE ROOTS



A Publication of the
National Federation of
Local Cable Programmers

AUGUST 1991

VOLUME 14, NO. 3

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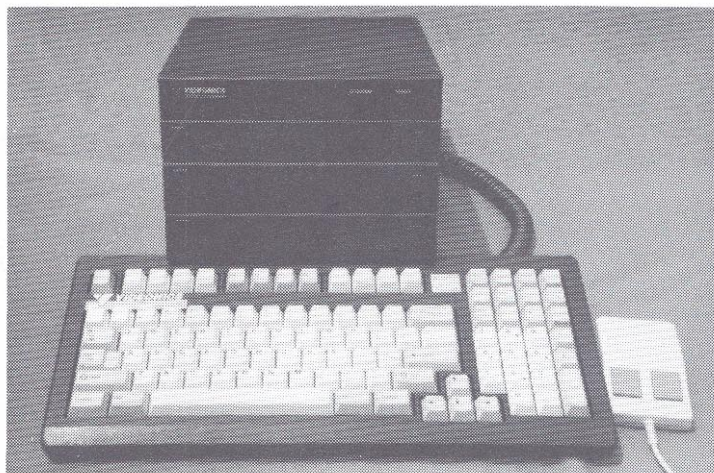
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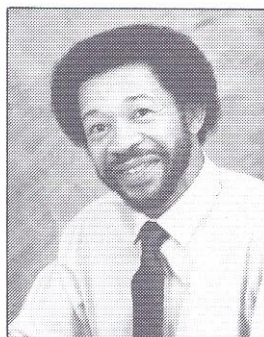
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Cover graphic by Marc Bjorlund, courtesy Radical Software, Summer 1971.

From the Executive Director: Down Access Lane



T. Andrew Lewis

In this issue, the writers and editors take us on an historical journey down "access lane". They provide us with an episodic chronology of the development of alternative media utilizing events and social phenomena as landmarks.

Just as we relate historically to events (and even songs) that were of personal significance to us, the emerging institutions of access were influenced and shaped by the events of their time. For many of us, our recall of the civil rights and anti-war movements, for example, is imprinted with vivid images of Montgomery, the Lincoln Memorial, Selma, the King/Kennedy assassinations, Haight-Ashbury, Kent State, itinerant farmers, Berkeley and Woodstock.

Similarly, the Vietnam/Civil Rights era had great impact upon access. Our amplified media orientation expanded both the demand for and the development of alternative media resources. And then, of course, came the technological coup fomented by micro-circuitry which placed PC's, VCRs and camcorders into the hands of many and boosted the diversity and level of the demand for media access to new heights.

This historical focus is particularly timely as we mark the 200th anniversary of the First Amendment and the 15th year of the NFLCP. During these first three months, my review of these annals has been fascinating. I am hopeful that you, too, will find this treatment enlightening.

Enjoy this special issue!

—T. Andrew Lewis
Executive Director

From the Chair: Looking Ahead

1991 marks the 15th anniversary of NFLCP's founding. From its roots as a small group of visionaries, NFLCP has played a key role in bringing access to over 2,000 communities in the United States. Ours is an achievement to be proud of, for it is virtually unmatched in recent telecommunications history.

With growth and maturity comes the need for introspection, change and critical demand for long-range planning. One of the two key elements that have brought us to this point is the end of the long struggle with debt. The debt has been retired and we are now a normally poor nonprofit. The other key element is the hiring of Tony Lewis as Executive Director. With the National Office at three full time positions, and contractors for National Convention Meeting Management, National Convention Exhibits and Advertising, Hometown USA Festival, Hometown Awards Night, accounting, and CTR—NFLCP is staffed more fully than it has ever been.

To that end, the Board of Directors has spent much of this year discussing leadership development, clarification of roles and responsibilities, and laying the groundwork for strategic planning. At this year's National Convention, delegates to the Annual Meeting will be considering four key questions to assist in the process. We would like your comments as well:

- 1) What are the key challenges (opportunities and threats) facing access in the next five years?
- 2) What do you feel are the strengths and weaknesses of the access community relative to those challenges?
- 3) What do you feel are the strengths and weaknesses of the NFLCP relative to those challenges?
- 4) What services do you feel the NFLCP could offer to its members to best meet those challenges?

Please send your thoughts to Tony Lewis, c/o the National Office. Those comments will be incorporated into the Board's strategic planning session scheduled to begin at the Fall 1991 Board Meeting in St. Paul.

You, the members of NFLCP, have provided countless hours of dedicated leadership, both in your home towns and to this organization. It is my hope that NFLCP will continue to be the organization that meets your needs and attracts your participation. On behalf of the Board of Directors, thank you for your continued support.

—Sharon Ingraham
Chairperson

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Bulletin Board. To connect, call (217) 359-9118, and set your personal computer's modem to 300, 1200 or 2400 baud, 8 bits, 1 stop bit, no parity.

Controversial Programming Guide Now Available

Controversial Programming: A Guide for P-E-G Access TV Advocates is now available exclusively from the NFLCP. Compiled by Carl Kucharski and the NFLCP's Public Policy Committee, the book was created "to help you define the issues, to prepare in advance for controversial programming and to stay on target in the heat of the moment."

To order, send \$37 for members, \$44 for non-members to: NFLCP, PO Box 27290, Washington, DC, 20038-7290.

Special Thanks!

The Central States Region of the NFLCP recently approved a \$2,000 allocation to national to increase the number of pages in CTR this year from 12 to 16. The additional funds will go towards printing and production.

Another four pages were added this issue to accommodate the more than 400 finalists in the 1991 Hometown USA Video Festival, whose names, programs and access centers are listed beginning on page 13.

Member Action Urged!

The U.S. House and Senate likely will be debating new cable legislation following their summer recess. Current bills pending fail to address NFLCP concerns, specifics of which are outlined beginning on this page.

The summer break is an ideal time to catch your Senators and Congressman/woman while they're back in their districts. All NFLCP members are urged to take action on these important bills.

NFLCP Position on Federal Cable Legislation

The variety of House and Senate cable television bills being considered by Congress do not include the public service and consumer interests which protect and support Public, Educational and Government (P-E-G) access.

Congress has repeatedly found that, "P-E-G access programming is an important complement to local commercial and noncommercial broadcasting to ensure the government's compelling interests in fostering diversity and localism, providing educational and informational programming and promoting the basic, underlying values of the First Amendment. It has been demonstrated that where P-E-G channels exist, these interests have been well served."

However, experience since the 1984 Cable Act went into effect has shown that the intent of Congress to promote P-E-G access has been constantly at risk from renegotiation of franchises, transfer of ownership, shrinking local budgets and noncompliance with franchise agreements.

The NFLCP has offered the following recommendations to Congress in order to secure and implement the public's interest in local programming: 1) that all cable franchises be required to have channels dedicated for public, educational and governmental use; 2) that cities can freely negotiate sufficient support for P-E-G access operations to realize their benefits to the community; 3) that neither local governments nor access management may exercise editorial control over access, nor will they be held liable for access program content; 4) that P-E-G access provisions be applied to non-cable, multichannel video delivery systems.

Congress should take at least these steps to resolve current Cable Act problems and move toward an environment which will permit citizens to reap the fullest public interest benefits from the broadband networks of the future.

The following is the complete text of the NFLCP's legislative amendments submitted to Congress.

NFLCP'S Proposed Amendments

The NFLCP proposes the following changes to the Communications Act of 1934 (47 U.S.C. 522):

Findings: Add the following additional final paragraph:

"Public, educational and governmental access uniquely advance the compelling governmental and First Amendment interests in diversity and localism in cable television, and permit groups and individuals who generally have not had access to the electronic media with the opportunity to become sources of information in the electronic marketplace of ideas."

Definitions: Insert new paragraphs of Section 602, and redesignate the paragraphs now in that Section, such new paragraphs to provide:

"(1) the term 'access management entity' means an entity such as a nonprofit organization, school, library, local government, or other institution responsible for the provision of public access services and coordination of the usage of any public, educational, or governmental access channel."

and

"(2) the term 'public use' means any person, including access management entities, who uses channel capacity designated for public use."

Cable Channels for Public, Educational, or Governmental Use: Amend Sections 611 (a) and (b) to read as follows:

"(a) A franchising authority shall establish requirements in a franchise with respect to the designation and use of channel capacity for public, educational, or governmental use only to the extent provided in this section."

"(b) A franchising authority shall in its request for proposals require as part of a franchise, and shall require as part of any proposal subject to Section 626, that channel capacity be designated for public, educational, and governmental use, and to the extent the franchising authority considers appropriate that channel capacity on institutional networks be designated for educational or governmental use, and may require facilities, equipment or services, as may be deemed reasonable in light of community needs and interests, with respect to the use and operation of channels designated pursuant to this section."

Criminal and Civil Liability: Amend section 638 to read as follows:

"Sec. 638. (a) Nothing in this title shall be deemed to affect the criminal or civil liability of the cable programmers, cable operators, or public users pursuant to the Federal, State, or local law of libel, slander, obscenity, incitement, invasions of privacy, false or misleading advertising, or other similar laws, except that:

"(1) cable operators shall not incur any such liability for any program carried on any channel designated for public, educational, or governmental use or on any channel obtained under section 612 or under similar arrangements; and

"(2) access management entities shall not incur any such liability for any program carried on a channel designated for public, educational, or governmental access use over which such entity does not exercise editorial control.

"(b) nothing in this title shall be deemed to affect the remedies, including injunctive or other forms of relief, that may be available for criminal or civil liability contemplated in subsection (a)."

Amend Section 611 by redesignating paragraph (f) as paragraph (g), and by adding the following new paragraph:

"(f) subject to section 624(d) and reasonable time, place and manner regulations, a franchising authority or an access management entity shall not exercise editorial control over any public use of public channel capacity provided pursuant to this section. This section does not preclude a franchising authority or an access management entity from submitting programming for use on these channels and exercising editorial control over any programming it has so submitted."

Franchise Fees: Strike Section 622 (g)(2)(c), redesignate paragraphs (D) and (E) as paragraphs (C) and (D) and amend Section 622 (g)(2)(B) to read as follows:

"(B) in the case of any franchise payments which are required by the franchise to be made by the cable operator during the term of the franchise for capital equipment, facilities, or services in support of the use of public, educational, or governmental access facilities."

Requirements Related to Non-cable Delivery Services: Add a new Section 640 to provide as follows:

"Sec. 640. (a) The Commission shall require, as a condition of any initial authorization, or renewal thereof, for a direct broadcast satellite system providing video programming that the provider of such service reserve not less than 10 percent of the channel capacity of such system exclusively for noncommercial public service uses. A provider of such service may use any unused channel capacity designated pursuant to this paragraph until the use of such channel capacity is obtained, pursuant to a written agreement, for public service use. As used in this paragraph, the term 'public service uses' includes—

(1) programming produced by public telecommunications entities, including programming furnished to such entities by independent production services or by individuals;

(2) programming produced by public or private educational institutions or entities for educational, instructional or cultural purposes; and

(3) programming produced by any entity to serve the disparate needs of specific communities of interest, including linguistically distinct groups, minority and ethnic groups, and other groups.

"(b) At least one-third of the channel capacity designated for public service uses under subsection (a) shall be designated for public, educational, and governmental use. The Commission shall require that funding be established for facilities, equipment or services to operate the channels provided under this subsection unless facilities are provided pursuant to Section 611(b).

"(c) There is established a study panel which shall be comprised of a representative of the Corporation for Public Broadcasting, the National Telecommunications and Information Administration, and the Office of Technology Assessment selected by the head of each such entity. Such study panel shall within two years after the date of enactment of this Act, submit a report to the Congress containing recommendations on—

(1) methods and strategies for promoting the development of programming for transmission over the public use channels reserved pursuant to subsection (a)

(2) methods and criteria for selecting programming for such channels that avoid conflicts of interest and the exercise of editorial control by the direct broadcast satellite service provider; and

(3) identifying existing and potential sources of funding for administrative and production costs for such public use programming.

"(d) As used in this section, the term 'direct broadcast satellite system' includes (1) satellite systems licensed under Part 100 of the Commission's rules, and (2) high power Ku-band fixed service satellite systems providing videodirectly to the home and licensed under Part 25 of the Commission's rules.

"(e) The Commission shall require, as a condition of any initial authorization, or renewal thereof, for a multipoint multichannel distribution system providing video programming, or a common carrier providing video programming under a waiver pursuant to Section 611(b) (4), that the provider of such service reserve channel capacity equal to that of other franchised multichannel video programming distributors serving the area of license or 10 percent of channel capacity of the system, whichever may be greater at the time the license is granted, exclusively for public, educational and governmental uses. In addition, the Commission shall require, as a condition of completing an application for license or renewal thereof, that the applicant demonstrates that it has reached a binding and enforceable agreement with the franchising authorities in the communities of license by the terms of which the applicant will support the provision of P-E-G services and carriage of P-E-G signals on the multichannel multipoint distribution system proposed by the applicant, including any payment for capital equipment, facilities or services. A provider of such service may use any unused channel capacity designated pursuant to this paragraph for public, educational, or governmental use, pursuant to binding and enforceable agreements with franchising authorities permitting such use."

— Prepared by Carl Kucharski
Public Policy Chair

Exploring Historical Roots of Access

In working on this issue and exploring the history of Access, I have been reminded of how important it is to stay in touch with your history—personal and social. It is vital to understand that our work came from somewhere and that we are going somewhere, even if the daily grind keeps you from the awareness that we are making history every day.

Historically you can look at access as the merging of two grand American traditions. One is the long standing tradition of community democracy: local information leaflets and papers, town meetings and gossip; the other tradition is the high flying, stoned radicalism and technological utopianism as expressed in the '60s. I have always marveled at the improbability of this mix and have felt it to be the source of much of our success – it was and still is.

But there is another tradition that is much more invisible and one we cannot afford to lose at this time when changes in the telecommunications infrastructure are changing the rules we have been playing by. That is a tradition of looking at hard political realities and making moral choices. It is peppered throughout our history and we need to make that the focus of the next few years. In this issue we have tried to start some discussion in that direction.

With some audacity I would summarize the articles in this issue by saying that we have to begin teaching the politics of art and information in an age where acts of tyranny and oppression are carried out through the complex manipulation of symbols and information, as well as force.

It means we have to look at how we are implicated in those acts when we throw the word community around without understanding how often the word community is used to gloss over serious social inequity and racism. It means learning the history and politics of training as articulated by John Higgins in this issue. It means realizing that in the past our own rhetoric has been repackaged by the cable industry and used to create corporate versions of technological utopianism that have resulted in the exploitation of communities. And it means recognizing that we have huge social responsibilities as the information age gets underway for real. Our job is far greater than providing a mere "communication opportunity."

—Fred Johnson
Editor-in-Chief

National Federation of Local Cable Programmers: In the Forefront of the Community Media Revolution

The development of cable access and the establishment of the NFLCP are closely intertwined.

Early access and local cable programming interests were spearheaded by individuals with film or video backgrounds who were concerned with social issues of the 1960s and intrigued with the options that the portapak technology presented. During the late 1960s and early 1970s, a number of forces came together to create the early access movement: the introduction of half-inch reel-to-reel portapak; a cable system's ability to deliver up to 35 independent program channels; a 1972 FCC ruling requiring all cable systems in the top 100 television markets to supply free access channels and the newly created Alternate Media Center at New York University, which provided a cable internship project training people in community programming.

By the mid 1970s, access was beginning to take root in many communities. But access channels were still the exception rather than the rule and access pioneers were frequently operating in total isolation. There was little networking of information or programming. Realizing how critical this exchange of information was to the growth and stability of access and local cable programming, a group of people banded together, and, in 1976, created the National Federation of Local Cable Programmers.

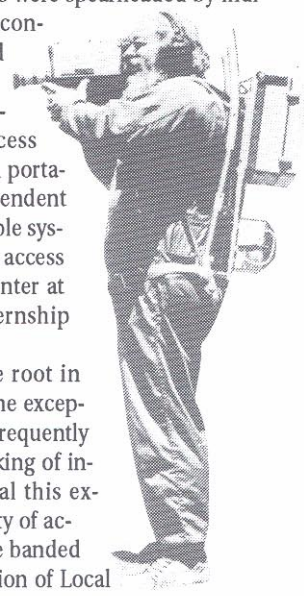
As the NFLCP network grew, local programming staff, producers, city officials, and educators found themselves and others in all aspects of local cable programming. The NFLCP also provides a strong support system for citizens who were participating in franchise processes and advocating community access provisions in their franchise agreements.

As a result of the NFLCP's influence in the access and local cable programming movement, hundreds of cities and counties have public, educational and municipal access programming. When NFLCP was formed in 1976, less than 100 community cable programming centers existed in the United States. Today that number has risen to more than 2,000.

The NFLCP also has played a critical role in the development of national cable communications policy. In 1981, the NFLCP formed a coalition of national organizations concerned with local cable programming and how it would be affected by federal legislation. Over the next three years, the coalition helped defeat many legislative proposals that threatened access. These efforts resulted in the inclusion of strong access language in the Cable Communications Policy Act of 1984. Through the act, Congress expressed clear support for access programming and stated that public access conveys the free speech goals of the First Amendment.

From a grass-roots beginning, the NFLCP has grown into a major force. The NFLCP provides a vehicle for those committed to local cable programming to share their experiences, ideas, problems and programming with others from across the United States and around the world.

—From the NFLCP membership brochure.



A Brief Timeline of the History of Communications Technology and Community Media

20,000 B.C.

Drawings made on cave walls, antlers and rocks.

3,000 B.C.

Sumerians develop the first writing using symbols for words.

2,000 B.C.

Egyptians develop hieroglyphics and a type of paper from papyrus leaves.

250 B.C.

Greeks invent parchment from animal skins.

105 A.D.

Chinese invent ink and paper made from wood.

Emma and Elvis:

A film by Julia Reichert

*Access 30 in Dayton has
a starring role in the movies*

Emma and Elvis is a fictional film that delves into the failed hopes and diminished sense of possibilities now being experienced by many who came of age in the '60s and early '70s. That alone should be reason enough for everybody now involved in access to go see this film; after all, many of the producers and activists that have struggled to sustain community access television are of that generation.

But there is an even more compelling reason why we community access folks should see this film. *Access 30 in Dayton*, and the role of access in all our communities, is one of the stars of the film, along with other '60s notables such as Alice Walker, Holly Near, Tom Hayden, Angela Davis and Greil Marcus.

The film, which the producers characterize as "a film about censorship, the '60s, and falling in love with the wrong guy," portrays a moment in the life of Alice Winchek (played by Kathryn Walker), a documentary film maker who has fallen into a mid-life malaise. She's married, has a beautiful daughter and is well-respected as a documentary maker, yet things just aren't right; she is not making any progress with her current documentary work (a film about the '60s), the film lab and supporters are calling, her husband seems to be going through the motions of life and mostly staring at the television—something has gone from Alice's life.

Like any one of us looking for renewal and direction, she is drifting, looking for some return or notion of what was lost. She finds it looking over her husband's shoulder, flicking through the channels on public access, where a man dying of AIDS is expressing his outrage and disgust over society's indifference to the plight of people with AIDS and the spread of HIV.

Over the weeks, Alice begins to be fascinated with the extraordinary nature of the programming coming into her home on the public channel; this puts her in touch with the sense of something lost from her life. She meets Eddie Kaminsky (played by Jason



Kathryn Walker, star of Emma and Elvis, with Clarence Hogan, real-life cable producer, in a scene from Emma and Elvis.

Duchin), an underground video maker and performance artist who uses the community channels, and decides to interview him for her documentary.

"A filmmaker!" he snorts when she introduces herself. It's the beginning of a wonderful friendship and much more. Alice discovers that struggles for social justice and democracy are going on in community access. Members of the cable board (also members of the dreaded right-wing Family Values Association) are insisting that Larry's show, and its expression of the lives of people with AIDS, be cancelled. You could say Alice is pulled into the world of access, as she gets to know access center manager Bill Findley (played by Mike Hodge) and her community in an entirely different way through access.

Reichert understands that access television is supposed to define its success by providing to the community information that makes a difference or that allows us to live effectively. In this film, access helps put Alice in touch with the real community that exists everywhere; in her case, the vital periphery of local artists, performers and activists struggling in

our communities in these days of global markets and capital.

Julia Reichert's films have always explored the edges between political and personal life. In earlier films *Union Maids* and *Seeing Red*, both nominated for Academy Awards, she focused on a generation of working class women who organized trade unions, as well as the generation of Americans who joined the Communist Party in the 1930s. In these times of franchise renewal and censorship attacks, it is very encouraging that a filmmaker like Julia Reichert would see community access in line with such a rich part of American society.

You'll have to see the film if you want to know if Winchek gets her film completed, if the Family Values Association manages to destroy the access center and if Alice and Eddie fall in love in the classic movie way.

Go see this film. It is wonderful to see access portrayed by someone with the political and personal sensitivity to understand the nature of our struggles. It ultimately affirms the endurance of the radical spirit and the importance of taking a stand in one's own life.

—Fred Johnson

1034

Chinese invent method of printing using movable clay type.

1450

German Johann Gutenberg invents movable metal type.

1826

Frenchman Joseph Niépce creates the first permanent photograph.

1840

American Samuel Morse granted U.S. patent for the telegraph.

1876

American Alexander Graham Bell invents the telephone.

1877

American Thomas A. Edison invents the phonograph.

1884

German Paul Nipkow invents the scanning disc, which subsequently makes television possible.

Community Access Television: Past, Present and Future

John Downing

Radio-Television-Film Department
University of Texas at Austin

You could say that community access television has come a long way in the United States from its humble, struggling beginnings a couple of decades back. Budgets in some cases into seven figures, a



National Federation of Local Cable Programmers, Inc., in Washington DC, the beginnings of satellite use with the Deep Dish network: it sounds like an American success story, and it is. Practically no other country can point to a comparable development.

Nonetheless, I am going to argue that exactly there lies an acute problem, a rather lengthy worm in the intestine, which needs thorough scrutiny to find and deal with.

So much for rather off-putting medical metaphors. What I will argue here is that two out of the three words, possibly the third, in community/access/television, are words so familiar to us that we have forgotten to ask what they mean. The result of taking them for granted is a slow, unconscious and mostly unintended slide into an unstated and unconstructive television access policy.

Before I get into the words themselves, please allow me to put community access television into a wider context of access media around the world and in history.

In European and American terms, the translation of the Bible into the vernacular was one of the earliest examples of access media. In the overwhelmingly religious culture of the time, people felt empowered to bypass the entrenched mediators of meaning, the clergy, to listen to the communications of the deity they acknowledged, and to muse together on what that communication signified. When English farmers rose up against their aristocracy in the Seventeenth Century Civil War (driving some

of them to migrate to Virginia), a number of their leaders seized upon the radical messages contained in some biblical texts and stiffened their own and their followers' backbones to revolt accordingly. As those aristocrats and their descendants began to institutionalize the enslavement of Africans in the Thirteen Colonies, and to try to purge Africans of their cultural heritage and of the right to literacy, then Black storytellers acted as the access folk and the Black churches acted as the access institutions to sustain independent culture and communication.

The migration took place from the 1640s onwards, and grew especially numerous in the 1650s, while the corrupt and brutal Governor Berkeley ran Virginia. He and the aristocrats he brought in stamped the colony and US slavery for the next two centuries.

The story is a very long and rich one, and could encompass the American Revolution, the French Revolution, the Emancipation Revolution, the earlier history of the women's movement, the sagas of labor and immigrant arrivals, unemployed workers' struggles to survive during the Depression, resistance among our troops during the South East Asian War of the '60s and '70s. But it is not simply what happened in our country, or a long time back in other countries. Think of the following examples.

In numerous western European countries during the 1980s, as the rhetoric of the Second Cold War escalated to terrifying proportions—remember Reagan's off-the-air "joke", "We bomb Russia in five minutes"?—remember the Pentagon briefing papers about "winnable" nuclear wars?—people's sense of fury and impotence at being the coming channel house of nuclear extinction galvanized numerous groups into developing anti-nuclear media of all kinds. Pins, magazines, video documentaries, exposé books, posters, songs, bumper stickers, all assisted people to begin to communicate their reality against the superpower elites' reality. I'm focusing on other countries for the moment, but the United States had plenty of that activity, too.

Before the collapse of the discredited regimes of Eastern Europe, when access to media was tightly controlled at every level, unofficial media—*samizdat*, meaning "self-publication" in Russian—still circulated. They

ranged from the primitive carbon-copy typescript, with no margins, furtively passed from friend to friend, to the extraordinarily sophisticated illegal publishing industry in Poland, with whole books and weekly newspapers, many of the books well-printed and -produced, rolling off the presses. In this case too, access to media was neither available for the asking, nor handed out, but seized.

The Polish underground press was not only very active in publishing both news and suppressed literature and historical analyses in the first period of Solidarity from 1976 to 1981, but was equally successful even under martial law and the Jaruzelski military government from 1981 through the 1980s. The tradition was a long one in Poland, dating at least to the 123 years up to the end of World War I, during which years the country was carved up into three parts by Russia, Germany and Austria-Hungary and officially ceased to exist as a state.

In Italy, because of stringent laws forbidding independent broadcasting, a whole movement of numerous small radio stations sprang into being in the late 1970s, operating totally illegally, quite often having their transmitters seized by the police. The stifling airwave monopoly of the ruling Christian Democrat party meant that their efforts met with widespread sympathy and support, and indeed at one point there were more radio stations per head in Italy than in the USA. Most of them were very small potato outfits, but still, they expressed people's determination to organize their own communication media.

Some of these radio stations continue in operation to the present, the most famous probably being Radio Popolare (People's Radio) in Milan. They varied from stations based upon and targeted to socialist young people's movements, such as Radio Alice in Bologna, or Radio Città Futura (Radio City of the Future) in Rome, to a little group with a tiny transmitter and a pile of discs on the floor of an apartment. Radio Popolare represented a more organized and pluralistic socialist forum. The real wave of new radio stations came into being after a 1976 court decision permitting free local radio, but that decision only came about because earlier some groups had broken the rules and begun transmitting anyway.

1888

Frenchman E.J. Marey invents the motion picture camera.

1896

Italian engineer Guglielmo Marconi invents wireless telegraphy.

1919

First regular radio broadcasts begin in Pittsburgh, PA.

1922

First commercial radio broadcast on WEA in New York City.

1923

Russian born American physicist Vladimir Zworykin granted patent on the iconoscope camera tube.

1927

First experimental television broadcast done by the British Broadcasting Corporation of cartoon character Felix the Cat.



In France, from just a few years later, very much the same sequence of events took place. Free radio in France followed shortly after the Italian developments. The very first transmissions were from an environmentalist group, Radio Verte (Green Radio) in 1977. By 1978 the number of stations had risen to fifteen. In 1979 a long and bitter steelworkers' strike at Longwy in northern France generated its own independent station, and in 1981 the floodgates opened. With the government widely pressured to change the law, it became clear that independent radio had a future, and transmission antennas began to sprout here, there and everywhere. One of them, in late December 1981, was Radio Solidarnosc, immediately following the Jaruzelski military coup in Poland.

Although at the present moment the prime financial beneficiaries could be argued to be some big commercial broadcasting companies who seized the moment to move in and make advertising megabucks, the Italian and French lessons are similar to that of all the other examples cited. Media are needed to communicate without being trampled by major government or commercial dictates. And people are ready and willing to seize that right if given the opportunity.

I could continue on about the flourishing independent video movement in Brazil, the growth of the Native American video and film movement, and that of other ethnic groups within the USA, the impact of audio-cassettes in the movement to overthrow the tyranny of the Shah of Iran, the role of alternative media in developing resistance against the Ferdinand and Imelda Marcos tyranny in the Philippines, the place of the Black press in the South African revolution against apartheid, about alternative micro-computer communication networks, and much else in this vein.

The message of every one of these examples is that community access video is not alone in the world. It is an integral part of a much wider international movement, a movement with many powerful historical forebears, to open up media communication, to liberate it from the strait jackets imposed subtly or unsubtly by the powers that be, to extend our connections with each other and to expand our awareness of each others' situations and problems. That is the name of the game,

which is played in a lot of stadiums, community access television being one stadium rather widely developed in the United States.

Widely developed, or well developed? Now we come to those three words.

Community. This is a classic case of what I would call a bogword. That is to say, that it resembles a bog, fresh, green and luscious to the untutored eye, but smelly, bottomless and utterly unstable to the foot's tread. "Beware!" should read the sign in bold letters: here be vapors, vagueness and little or no vision.

We use the word "community" very often to give us a sense of the warm fuzzies. It has a kind of "motherhood" ring about it. Who in their right, decent mind could be hostile to community? Isn't it something we need more of, not less of? Why attack it?

I don't disagree we need more of it (once we agree what it actually is). But think of how it is often used in practice. The government talks about the "international community" when it wishes to isolate a nation such as Vietnam or Iran or Iraq (the names change). Yet think of the nations assembled in the international community: Iraq when Iran was being excluded; Iran when Iraq was; Japan which is endlessly assailed for being "unfair" for mounting an "economic Pearl Harbor" against this country; the European Economic Community for being protectionist; South Africa; Guatemala; Pakistan under General Zia; the Philippines under the Marcos duo, and so many more. In other words, major conflicts of economic interest and major problems of suppressing people's rights, are mysteriously vaporized by the single word "community".

This is not just a problem of high international politics. It reflects the realities on the most basic level of every locality in the nation. Our localities are mostly not communities, unless that word is to be stripped of the warm fuzzies. They are rich places and poor places,

literate and much less literate or barely literate, places where health care is easily available and places where it is meager and late, places where refuse is frequently collected and places where it is not, places where transport is comfortable and places where it

scarcely exists, places where people discuss vacations and places where people discuss survival, places where the police are respectful and places where they are truculent and violent. Speaking only in terms of social class in our classless nation, this much can be said without any serious contradiction. Adding in racism and sexism, and other forms of bigotry – not all of it coming directly from on high, by any means – then the term "community" begins to look really out of place.

Let me just add to this attack on the word, the meaningless, implicitly racist use of the term "community" to refer to Black people, or Latinos. There is a presumption of homogeneity in the use of the term, an implication that Black people or Latino people are more or less interchangeable one with another: "the Black community's reaction to this will be...", "the Hispanic community thinks..." How do white people feel when we hear a person of color say that white people are all the same? Not me, please. White people dislike being homogenized, yet they do it, and often use the term "community" unthinkingly to cancel out the rich variety of opinions and everything else that exists in ethnic minority localities. On some issues, there may be near-unanimity; on most, no more than anywhere else.

So when we speak of community access, what part of the community, which interests in the community, which sides in the community, what geographical demarcation of the community, are we talking about? Are we implicitly assuming that access video will normally be about uncontroversial issues, peppered only with an occasional dusting of conflict? If there are conflicts in the community -

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1928

American Philo T. Farnsworth invents the television image pickup tube.

1933

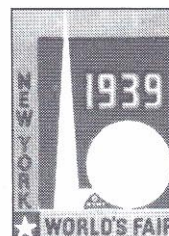
American Edwin H. Armstrong develops FM radio.

1934

Communications Act allocating radio frequencies and creating the Federal Communications Commission.

1939

First practical public demonstration of television at the New York World's Fair.



1941

FCC authorizes television as a broadcast service.

1946

Americans J. Presper Eckert and John W. Mauchly invent the ENIAC electronic computer.

and it is rare there are not, even if no one gets to voice them because they seem too entrenched to be worth challenging—then access television is one of the few ways in which the contending positions can be voiced, in which there can begin to be set up a long, probably at points painful and hostile, exchange. There will never be community in the strong sense of the word without that communication being ingrained in the customs of the locality. Further still, there will never be democracy in the strong sense of the word until this kind of communication is ingrained in a nation's localities.

And we cannot look to major media systems to provide this. They are not diabolical agencies, but they are dominated by other drives than this one. There is, it seems, no money to be made out of developing this pattern of communication in localities. There is not much money to be made—though this may be very gradually changing now—in the appointment of members of ethnic minority groups to positions of influence in the mainstream media. The same could be said of many other groups largely extruded from the media system. Access media, television in our case, represent the opportunity for people at least to filter their own communication, rather than having it filtered (out) through the mainstream media mesh.

Access. So that brings us to “access”. Is access television really to be defined simply as a common carrier like the phone system, enabling communication but not steering it? I suggest that this is too facile a comparison. It works on the level of avoiding editorial decisions about what goes out (until some folk in the locality become incensed at something defined as pornographic, at which point people cannon backwards and forwards about censorship for a few weeks). It does not work on the level of waiting for people to pick up the phone if they feel like it.

Indeed, if the phone companies can be always trying to persuade us to use the phones more, should we not take half a leaf out of their book? If they can engage in outreach—in their case, in the form of advertising—why cannot we define the groups in the locality most in need of empowerment through video, and make direct approaches to them to encourage them to make use of our facility?

Universities and firms quite often will make special efforts to encourage at least a token ethnic minority presence in their ranks: why should that drive be questionable among community access television folk (and not simply for ethnic minority groups)? Of course, there is that kind of involvement in a number of access stations. But is their activity sufficient, either in their locality, or to cover for those stations that don't make the effort?

Is there, in fact, another dimension to community access which underlies some of this, namely the increasing dependence of access stations upon single-source funding? Which means that the pressure most directly experienced, which most likely mops up the skills, energy and focus of the station leaders, is not from groups in the locality but from the interests with most access to the single donor? There was a period when most access stations stitched together their funding from various sources, which was also laborious, but it meant there was not a single conduit for well-heeled wrath or fundamentalist outrage or whatever else.

Two final points for consideration: locality involvement and First Amendment education. Both are intertwined with each other, and everything said so far. If the locality is to take access television as a serious matter, as a communication lifeline, then it cannot be simply left to its groups to find their way to the door. The pattern will only be one of those people from certain strata who habitually dominate education, social work, the arts and the rest, dominating access TV as well. Just to have people talking, if all they're talking about are uncontroversial topics such as shatsu massage and organic gardening—and there's nothing at all bad about the fact they use access TV to do so—is not a highwater mark of achievement. It is simply the easiest, most comfortable way not to make waves.

In British labor unions in the sixties, there was an endless debate as to whether it was better to collect more dues by having the employer deduct them from people's wage-packets, or whether the union could only maintain its living link with its members by having to talk to each one about why their dues were useful. If we do not make access TV useful to people's deeper concerns, rather than a hobby-activity, then there will be no one to de-

fend us when our franchise rights are being written out.

For the First Amendment, the right to free public speech, is not a settled American achievement, nor is it an arid desert for professional lawyers. It is a contested area, which has everything to do with our always fragile, threatened rights to communicate about toxic waste dumps, police violence, City Hall corruption, the scandals of our schools, teen pregnancy and a whole long list besides. If access TV is not seen as the best first guarantor of what our First Amendment rights are in contested situations in our localities, then its purpose is cloudy and its future very obscure.

Television. What, to address the third of the three terms, is TV? Is it only mainstream commercial TV with petty variations? Or is access TV a serious alternative working model of how the medium can be used?

There is a strong tendency, even among critics of commercial TV, to use the word “television” as though US commercial TV were the only imaginable use of the medium. Television “is”, or “does”, or “functions”, they will say, as though the technology either could only produce what Hollywood and the networks produce, or as though that were the highest conceivable technical and aesthetic level so far reached on the planet. Sometimes the word “video” is used to try to distinguish rare and strange manipulations of the technology from this norm.

We need, I would propose, more confidence in ourselves, and less awe of the micro-edit. More confidence in the importance to people's lives of what we are conveying through the medium, or enabling to be conveyed through it, and less awe of the spellbinding character of attention-grabbing televisual tricks. There's nothing inherently bad about the tricks, but they aren't substance, and sooner or later we all need substance and serious dialogue about central dilemmas—not just whipped cream. Television is used successfully in a number of countries, at least at times, to provide this substance, which demonstrates to my mind that marginal as access TV may be in our current media system in the USA, it is fulfilling a media function which sooner or later will be much more widely acclaimed here. What we are doing is real television, not semi-television. ■

1952

FCC's 6th Report & Order establishes 639 frequencies for educational and non-commercial television.

1952

Cable systems number 70 with 14,000 subscribers.

1953

NTSC adopted as the color television standard in the United States.

1957

Cable systems number 500 with 350,000 subscribers.

1960

Cable systems number 640 with 650,000 subscribers.

1965

Cable systems number 1,325 with 1,275,000 subscribers.

1968

Democratic National Convention in Chicago galvanizes a generation of media activists.

Night of the Broadcast Clones

The Politics of Video Training

John Higgins

Doctorial Student, Dept. of Communications
Ohio State University

"Always fight against orthodoxy – particularly your own"

The clones shuffle listlessly across the field. They stare, slackjawed, into the viewfinders of their camcorders. No life is reflected in the one visible eye, sunk deep within darkened eye sockets. Other than the shuffling, the only visible signs of life are twitching thumbs, which in unison quiver and hit record/pause buttons mounted on the camcorders. There is no thought, only mindless repetition of procedures based on rules established long ago. They move toward me, and aim their cameras at me. I hear the electronic whir of countless zoom lenses, and know the identical image is being reproduced in all viewfinders. Their lenses capture me; I am caged within a prison of electron chips, transistors and capacitors. I feel my resistance drain, replaced with an unnatural calm. My right brain slowly ossifies, while my left brain is filled with the power and security of conformity. I understand now – there is only one way of seeing reality, only one way of shooting it. The television I have watched all my life contains "the" correct manner of interpreting this world...it is all so very clear now. Why should I be concerned if this reinforces the status quo? Why had I fought this? I slowly raise my camcorder to my shoulder. My right thumb begins to twitch uncontrollably, hitting the record button at each specific silent cue... with all the others.

The clones turn from me, and continue slowly across the field, in search of the unconverted. I shuffle sluggishly with them. Many seem familiar...they look like those that taught me video in school and commercial broadcast television...they look like those whom I have trained in video production...and their trainees...and theirs...

Now we all share a common creed toward both video and existence itself: There is no life, there is only routine. We are the clones.

It is a nightmare. We have established an alternative system of distributing programs via cable; we have attempted to ensure that the content of our programs captures the debates and controversies within our communities. But we continue to be trapped within the culture and mindset of commercial broadcast television. We train people to use video equip-

ment to paint a picture of their world, but the techniques we use to show them how to visualize and how to paint originated from the dominant media. Is it any wonder many of the programs on community television (CTV) look like imitations of broadcast productions?

An example might help define the problem: At a judging of finalists in the NFLCP's "Hometown USA" video competition a few years ago, judges noted that many of the professional entries, while they were very technically polished, didn't really "touch" the viewer. On the other hand, many of the non-professional entries were not as clean technically, but genuinely spoke to the heart of the viewer. What did this mean? Had the style of broadcast production – "objective," "unemotional," where content is not as important as technical form – been adopted by many professional access staffs? On the other hand, didn't the non-professional successes indicate that some training programs were successfully showing new producers how to express their ideas in creative, new formats?

My thoughts here are based on discussions over the years with people from a variety of relationships with CTV; readings from academic and other literature; and personal experiences within universities, commercial and non-commercial television and radio, and community cable television.¹ To summarize, there is a sense that it is time for CTV to become less naive and more aware of its relationship to, and involvement with, power and politics.

For example, the social concepts underlying access itself are laden with struggles between social groups. Take the "warm fuzzy" of "participation" – it's not some notion that was born along with CTV. Participation is a political concept that has evolved globally within tribes, villages, and religious communities. Our desire to empower people through par-

Participation is a political concept that has evolved globally within tribes, villages, and religious communities. Our desire to empower people through participation in media is yet another manifestation of age old concepts: to help people organize and mobilize themselves to shape their own social environments. This is the political essence of public access and, by extension, the foundation of CTV training programs.

ticipation in media is yet another manifestation of age old concepts: to help people organize and mobilize themselves to shape their own social environments. This is the political essence of public access and, by extension, the foundation of CTV training programs.

Since the 1940s, community radio stations around the world have also been wrestling with how "participation" translates into policy: Is it enough to simply interview community

members, or does community participation have to include not only participation in the production, but also the decision-making or management process of the radio station? Is a radio station fighting for a more democratic society a community radio station even if it does not allow democratic community participation in the radio station itself?

My aim here is to focus on one aspect of CTV ideology: *how we train people to define their world through video*. In particular, I will address the myth of the "neutral" video trainer or educator, and how this myth relates to cultural imposition.

Training: The Myth of Neutrality: There is no such thing as "neutral" video training. When someone produces a TV program, he or she selects material, orders images and sound, and represents ideas. All of these involve personal and cultural values that are not neutral or objective – they're based on the individual's own experiences.² Training people how to make video programs also communicates cultural perceptions, beliefs, and values. These values come from the

1968	1969	1970	1970	1971	1972	1972
First community operated closed circuit television channel in the United States begins in Dale City, VA (DCTV).	Television goes portable with Sony's 'Video Rover' AV 3400 camera.	New York City's Board of Estimate requires cable channels be set aside for public use.	Cable systems number 2,490 with 4,500,000 subscribers.	Alternate Media Center established at New York University.	Sony introduces the first 3/4" video cassette recorder.	FCC cable regulations set national access standards.

trainer's experiences...and his or her many years of watching broadcast television. After a while, the constant repetition of the production canons makes it almost impossible for any of us to even comprehend that there may be a variety of ways to approach the same material. Or different ways to interpret the world. So, our programs, our trainees' programs, their trainees' programs—all end up reproducing the visual symbols, the culture, and the values of broadcast television.

Within the broadcast culture, the mass audience is addressed for the purpose of selling people to advertisers.³ Everything about a program – its rapid pace, its constantly changing visuals, its banal content so as not to offend any viewer – all reflect the need of broadcasters to hold an audience until the commercials appear. The traditional production process also encourages a hierarchical division of labor, where one or two people determine the program content and structure, and the others merely carry out their assigned duties.

By adopting these program conventions, teachers in schools and universities, and trainers at CTV facilities, are accepting the validity of the world view presented by the dominant media. In effect, they have made a choice to support the status quo; the dominant value system is then reinforced by training others to interpret the world in a similar manner. The teacher and trainer, seemingly just neutral positions within a school or a CTV facility, are actually engaged in cultural politics on a daily basis. With each day that passes, with each new inductee into video production, a political repercussion follows: either the status quo has been reinforced, or it has been challenged.

Culture and Politics/Power: The experiences of native peoples that have never seen or used video or film might help demonstrate how culture is reflected in ways of "seeing the world" or representing this "reality" in a video program.

Aborigines in Australia make programs that have long silences in them, or that repeat the same thing in many different ways.⁴ It follows their cultural norms – the Aborigines think silence provides an opportunity to reflect on a speaker's words, and that the many different ways of saying the same thing are

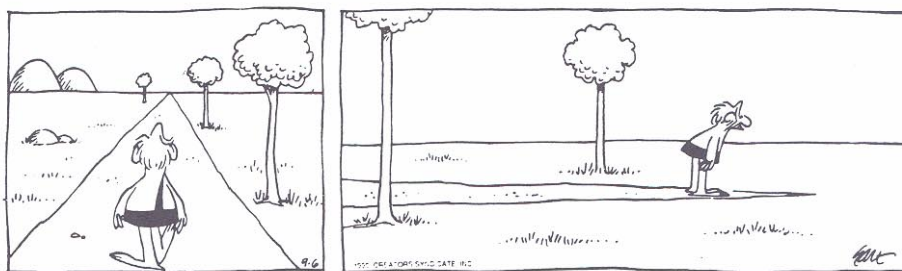


Figure 1. An alternative view of perspective from B.C. Reprinted by permission of Johnny Hart and Creators Syndicate, Inc. Copyright 1990 Creators Syndicate Inc.

important to understanding. If they had been trained by someone who was not sensitive to the cultural invasion possible with video training, they would probably cut out the silences...or the repetitions.

In a classic experiment in the U.S.,⁵ Native American Navajos who had not viewed much television or movies were trained in film production. The trainers took particular pains to avoid imposing their own professional standards on the native trainees, hoping to see how the Navajo culture displayed itself in the students' productions. They limited themselves to showing the trainees how the equipment worked, and the fundamentals of processes like editing.

The trainers found that their students' films reflected Navajo cultural norms and values. The programs were created without close-ups, considered by the trainees to be the equivalent of staring directly into a person's eyes—which, in Navajo culture, was considered rude and an invasion of privacy.

The students also used jump cuts quite a bit, reflective of the thought processes of the culture. Some older Navajos could see a difference in the way a story was told "in Navajo" or "in English"—even when the program was silent! They were reacting to the manner in which the images were put together, and the linear or non-linear mental processes it reflected.

So, the manner in which people see the world—influenced by culture and experience—ends up dictating how they will represent that reality in their visual media. Their symbols, their cultural values are all reproduced in their media product. If we as educators and trainers ignore these very different ways of looking at the world, we'll probably end up invading someone's culture. We'll do

it unknowingly, naively...but we'll do it nonetheless, as certainly as did the missionaries and conquistadors invading the "New World". We'll show people how to picture their world on video "just the way that it's done," without regard for how they see the world, without giving them the opportunity to play with the equipment and see how it can serve them and their culture.

Perception and Politics/Power: The examples given of native people using video are not the norm, obviously. Most people we're training have seen a lot of broadcast television; maybe they just want to copy it. Most likely, they're probably not aware that programs can look any different than on commercial television. We can give them the opportunity to select for themselves a production style that might more accurately reflect their own cultural perspective.

As I've mentioned, there is not just one way of seeing things—even through a camera lens. It is hard to really grasp these differences, though, because the current manner of interpreting reality has permeated everything in our culture over the last 600 years.

Our current Western way of perceiving reality, particularly through a lens, really started in the 14th Century.⁶ Someone came up with a way of standardizing the way things that were seen were put on paper and drawn. For example, when you draw a picture: the way that the two lines making up a road get closer and closer together as they approach the horizon—this follows the rules of "central perspective" that originated in Medieval Europe. But there are other ways of interpreting the same phenomenon, as indicated in figure 1.

Central perspective became important to those making blueprints and technical drawings – the "Age of Science" had begun. So

1972

Pay cable service debuts with Home Box Office.

1975

HBO's satellite service makes franchising the top 20 TV markets economically feasible.

1975

National Federation of Community Broadcasters founded.

1975

Cable systems number 3,506 with 9,800,000 subscribers.

1976

NFLCP testifies for the first time before the FCC.

1978

First NFLCP convention held in Madison, WI.

1978

First Hometown USA Video Festival.

these European rules became the norm, and just about everything was worked or re-worked to fit the new rules of central perspective – including art and technology. In particular, when lenses were developed they followed these rules, which reinforced the idea of central perspective even more. The lenses made these rules seem like, well...common sense. After all, how could anyone question what they had actually seen through the lens?

It was a cultural development unique to 14th Century Europe. Through the centuries, the constant reinforcement of this culturally defined perspective led to an uncritical approach to video production, where the “rules” have become “self-evident,” unquestionable – and perpetuated. Perception – how we view and interpret reality – is very definitely based on our culture and our experiences.

Within our training programs, we have the ability to break this attachment to production rules inappropriate to CTV. How? Think of the stuff people need to know to safely operate the equipment. Separate that from the information that tells them how to frame a “good” shot, or how to put together a program. It’s this second area that deals primarily with culture, power, and “ways of seeing” through video. And it’s this area that needs our attention if we want to avoid a culturally insensitive training program.

Recommendations?: Having outlined the problems of culture, power, and training, I have no desire to propose specific solutions. We don’t need to create another orthodoxy for production training. Instead, each of us needs to adapt concepts to fit our own unique situation, and share our successes and failures with those of similar interests. The pages of CTR seem ideally suited to continue this discussion. However, there is a general direction in which we should move – a path that others who have traveled before have already marked for us. The work of Brazilian educator Paulo Freire,⁷ known throughout the world for his enlightened approach to life-long learning, seems particularly suitable to CTV purposes.

Freire believes that to begin to think critically – on our own – it is necessary to break the chains that bind us to an imposed view of reality. But we can’t do this unless we can see

the chains – the old way of looking at the world. This requires looking at ourselves critically, and comparing our values with who we actually are, and what we actually do. Access is now mature enough where it can only benefit from such a critical appraisal; the naivete of youth is no longer a luxury we can afford.

Discussion needs to take place at all levels – from national conferences to local ones, from staff meetings to training sessions – regarding the numerous ways in which CTV interfaces with power, politics, and culture. “Politics” goes far beyond the traditional concept of pressuring legislators or negotiating with cable companies. “Politics” means power relationships of all kinds, with all their aspects – including, among others, gender, race, age, and culture.

In particular, the issue of training needs to be put on the table and scrutinized. Do the methods we employ when teaching people how to create video programs follow the stated goals and beliefs of CTV? Within training programs, is CTV as a philosophy and “mode” of production being discussed? Are mainstream broadcast production and content standards being questioned, or merely imitated – and therefore perpetuated?

The process of evaluation and change is not easy. It is not appropriate in all situations. It does involve rethinking if the why we do training in CTV fits the how we do this training. The link between video production and critical thinking does not occur just because someone learns how to operate video equipment. The connection must be consciously forged by the trainer.

Accepting the necessity of an empowering program of training does not necessarily make things any easier, but only raises more questions: Do you train people how to produce in the traditional broadcast manner or CTV mode first? Don’t they have to learn “the rules” first before they can break them? How do you get a discussion going when all trainees want to do is start learning the equipment immediately? They want to learn how to do broadcast programs; shouldn’t we give them what they want? Are we imposing our own view of video on them if we train according to how we think CTV should look? Where are we supposed to get the time to talk about this stuff? Where are we supposed to get sam-

ples of “quality,” “uniquely” alternative programs?

There are no answers, but plenty of discussion and ideas. The discussion has been going on for a while within the pages of Screen magazine (formerly Screen Education), the Independent, and at meetings of the Union for Democratic Communication (UDC), the University Film and Video Association (UFVA), the Association of Independent Video and Film Makers (AIVF), and the NFLCP. Addresses of these organizations accompany this article.

Many of our problems are not new; they have been dealt with by video artists, filmmakers, and community radio activists before us. For example, as we search for definitions of what constitutes a “good,” “alternative” program, we can draw from film theorist Peter Wollen. He describes a powerful work as:

one which challenges codes, overthrows established ways of reading or looking, not simply to establish new ones, but to compel an unending dialogue, not at random but productively.⁸

There are organizations that are able to provide assistance locating exemplary works such as Wollen’s notes. The addresses of a few of them accompany this article.

The prison we create by strict adherence to the dominant production precepts does have a means of escape. Liberation is tied to first recognizing that the cage exists, and then understanding the historical conditions under which these confines developed and exist. Finally, a commitment is required – a dedication to forging a process that encourages alternative expressions of culture through various production approaches. Through this process, CTV can waken from the nightmare of trying to live by tenets established by the dominant media...and recognize the validity of an alternative path.

The initial peace and security of conformity that came with my conversion has given way to uneasiness. I march with the others, but something feels wrong and I can’t identify what it is. It must be only me, though – none of the others seems to question what they are doing. Or are they? I sense a thumb hesitate a

continued on next page

1979

Supreme Court strikes down FCC access rules.

1979

NFLCP Newsletter becomes Community Television Review.

1980

NFLCP convention in East Lansing, MI organizes against SB 2827, which would have eliminated local, state or federal access

1980

Cable systems number 4,225 with 16,000,000 subscribers.

1981

National Association of Telecommunications Officers and Advisors founded.

1981

NFLCP moves to Washington, D.C.

1982

AT&T agrees to divest under anti trust pressure from the Justice Department.

Everyone's Channel Documents the History of Community Television

David Shulman's *Everyone's Channel*, a 58 minute video documentary, spans more than two decades of access history. Four years in the making, shot in over 15 cities across the US, *Everyone's Channel* includes a wide variety of examples of community television at its best.

Appearances by such notables as George Stoney, producer of Canada's Challenge for Change, and Nick Johnson, former FCC Commissioner, together with a cast of hundreds of access users across the country, give a broad and diverse perspective on the historic struggles and triumphs of public, educational and governmental access centers.

The program traces the development of public access, from Lyndon Johnson's use of one of the first black and white portapacks during a White House speech, to the Kansas City KKK challenge. Entertaining as well as educational, the program shows us examples of the impact which access has had on our lives, from a group of senior citizens whizzing a mean kazoo



rendition of "Give My Regards to Broadway", to the empowerment of renters facing deplorable living conditions by deciding to go on strike. These are but a few examples of how the program demonstrates the continuing growth and potential of public access as a grass roots communications resource.

To order *Everyone's Channel*, send \$85 for non-profit, access related use, \$100 for all others, to: The Buske Group, 3112 "O" Street, Suite 1, Sacramento, CA, 95816. For more information, call (916) 456-0757.

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second before pressing the record button in unison with the others...then a light appears in one visible eye, the clone stops, frowns, and ...disappears! Then another is gone...and then more. I hesitate...and then I, too, wake up. ■

Notes

¹ This essay is based on another work in progress. While I take full responsibility for the ideas contained within, I am grateful for comments provided on the work from which it is drawn. Thanks to Chip Berquist, DeeDee Halleck, Dan Marcus, and Karyn Rogoff.

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7 Critical Analysis of Education

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8 Media Studies and Visual Literacy

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Masterman, Len. 1980. *Teaching About Television*. London: Macmillan Press Ltd.

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⁹ Wollen, Peter. 1972. *Signs and Meaning in the Cinema*. Bloomington, IN: Indiana University Press.

Appendix

Sources of Programming and Information

ASSOCIATION FOR INDEPENDENT VIDEO AND FILMMAKERS(AIVF)

625 Broadway, 9th Floor, New York, NY 10012
(212) 473-3400

Publishes The Independent

DEEP DISH TELEVISION

339 Lafayette Street, New York, NY 10012
(212) 473-8933

Deep Dish packages exemplary access programs from throughout the U.S.

INTERNATIONAL MEDIA EXCHANGE DIRECTORY
Access Columbus Television, 394 Oak Street, Columbus, OH 43215
(614) 224-2288

Provides names and addresses of international program producers;their programs can provide excellent examples of the culturally defined ways in which video is used.

MARTHA STUART COMMUNICATIONS

Village Video Network Library, 147 West 22nd Street, New York, NY 10011
(212) 255-2718

Library contains programs produced by Third World villagers. These can show the diverse ways in which cultures use a camera to uniquely "see" the world.

MUSEUM OF MODERN ART

Circulating Film Library, 11 West 53rd Street, New York, NY 10019
(212) 708-9530

Video used as an art form provides examples of one unique application of video. Many works are available for rent from the museum.

PAPER TIGER TELEVISION

339 Lafayette Street, New York, NY 10012
(212) 420-9045

Paper Tiger programs have hard hitting content, with a "hand made," "down home" look that can be used as a model of alternative production style.

UNION FOR DEMOCRATIC COMMUNICATIONS

P.O. Box 1220, Berkeley CA 94701

Members include progressive academics and media practitioners.

UNIV. FILM AND VIDEO ASSOCIATION

School of Cinema-Television, Univ. of Southern California, University Park, MC 2212, Los Angeles, CA 90089

Publishes The Journal of Film and Video. Targeted toward university instructors of film and video.

1984

Cable Communications Policy Act deregulates cable and permits cities to request access channels.

1985

Cable systems number 6,600 subscribers with 32,000,000 subscribers.

1986

NFLCP celebrates its 10th Anniversary.

1987

Alliance for Communications Democracy founded.

1989

FCC initiates inquiry on the effect of the Cable Act.

1990

Cable systems number 9,575 with 50,000,000 subscribers.

1991

NFLCP celebrates its 15th Anniversary.

After hundreds of hours of judging on the part of the 26 preliminary judging sites, the NFLCP is pleased to congratulate and announce the finalists in the 1991 Hometown USA Video Festival.

Each year more and more community responsive programming is produced and cablecast on access and local origination channels, and each year the quantity and quality of Hometown entries increases.

The 1991 Hometown Video Festival winners will be announced and receive their awards on July 25 during a special Awards Night Ceremony which will be held at the Portland Performing Arts Center in conjunction with the NFLCP National Convention.

Congratulations Hometown Finalists!

Single programs are indicated with the Δ symbol, and series programming with a > .

ABOUT PUBLIC ACCESS-PROFESSIONAL

- Δ Lance Leupold, Paragon Cable/SW Community TV, 1990 SW, **Community Television Salute**, Eden Prairie, MN
- Δ John Marschitz, Wheaton Community Television, **Fast Forward Video Newsletter**, Wheaton, IL
- Δ Rob Carver, Rogers Comm. 4/Vancouver East NTV, **Your Community Channel**, Vancouver, BC
- Δ Dave Gordon, Miami Valley Cable Council, **'90 Arnie Awards**, Centerville, OH

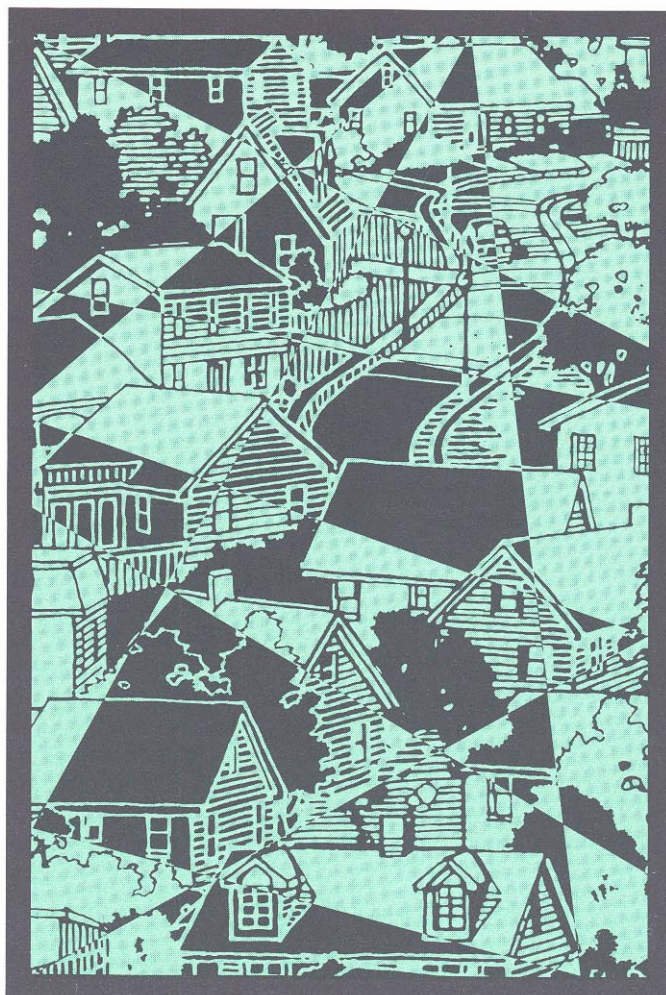
ABOUT PUBLIC ACCESS-VOLUNTEER

- Δ LeAnne Rice, Northwest Community Television, **Postscripts Video Newsletter**, Brooklyn Park, MN
- Δ R.D. Gallagher, **Entertainment Notebook**, Dunedin, FL
- Δ Ted Grady, T-VHUE 3, **Access Net**, Dayton, OH
- Δ Jeff Pickett, Quote...Unquote, **By, For and About the People**, Albuquerque, NM

BEST ACCESS PROMO-PROFESSIONAL

- Δ Jon C. Merritt, GEM, West Hollywood, CA
- Δ Dan DeLeeuw, City of Lakewood, Channel 52, **Wednesday Night Lineup Promo**, Lakewood, CA
- Δ Laura Hutchens et al, Miami Valley Cable Council, **Todd & Laura LIVE at the Alter**, Centerville, OH
- Δ David Butterfield, Cincinnati Community Video, **Using Cable Access in Your Community**, Cincinnati, OH
- > Ron Cooper, Access Sacramento, **Access Sacramento Promos**, Sacramento, CA
- > Amy E. Van Dell, Vision Cable of Pinellas, Inc., **Community Access Ch. 24 Promo Spot**, Clearwater, FL
- > Lisa Horner, Tucson Community Cable Corporation, **Mass Media and Politics Promo**, Tucson, AZ

Hometown USA Video Festival 1991



- > Dave Gordon, Miami Valley Cable Council, **MVCC Promos**, Centerville, OH

BEST ACCESS PROMO-VOLUNTEER

- Δ Larry J. Reynolds, Cincinnati Community Video, **Community Report Rap**, Cincinnati, OH
- Δ Jim Everill, College Cable Access Channel, **IPFW Orientation Video: Program Promos**, Ft. Wayne, IN
- Δ Bruce R. Glazer, Mansfield Cable Access, **Patriots Basketball Promo**, Mansfield, MA
- Δ V. Faure Rilliet, **Promoting Public Access**, Long Beach, CA
- > Joe Tackett, **Average Joe's Neighborhood**, Ferndale, MI
- > Bill Guandolo et al, Raleigh Cable Access, **Rob & Bill's Talk Show**, Raleigh, NC

BEST LO PROMO-PROFESSIONAL

- Δ Rene Kochman, Greater Fall River Cable TV Inc, **NewsCenter 13 Centers on You!**, Fall River, MA
- Δ Martin Luisis, Plano Television Network, **PTN "Pasta" Promo**, Plano, TX

- Δ Alan Taffel, Selkirk Communications, **Kids View Audition Promo**, Ft. Lauderdale, FL
- Δ Kathi Grafe, City of Chicago/Office Cable Commission, **Salute to Black History Month**, Chicago, IL

BEST LO PROMO-PROFESSIONAL

- > Patrick Bryant, Cox Cable University City, Inc., **L.O. Promotions**, Gainesville, FL
- > James J. Donnelly, Whaling City Cable TV **Parents and Babies**, New Bedford, MA
- > James Lindenberger, Tampa Educational Cable Consortium, **Best Local Origination Promo**, Tampa, FL

BEST LO PROMO-VOLUNTEER

- Δ Larry J. Reynolds, **Community Report Rap**, Cincinnati, OH
- > Richard Vision, Rubacher, **Thirty Minutes**, Hercules, CA

DOCUMENTARY PUBLIC AWARENESS-PROFESSIONAL

- Δ Kathy Cleaver, Cablevision of

- Boston/Brookline, **Censorship, Obscenity & Free Speech**, Brookline, MA
- Δ Marla Kreps, **Community Access Television**, Industry, CA
- Δ Lauren Mohler et al, Selkirk Communications, **Broward's Meet The Press**, Ft. Lauderdale, FL
- Δ Bob Sykes, City of Lakewood, **Crime Stoppers: The Savage Cycle**, Lakewood, CA

DOCUMENTARY PUBLIC AWARENESS-VOLUNTEER

- Δ Patricia G. Leahy, Multnomah Cable Access, **No Longer Strangers**, Gresham, OR
- Δ Michael J. Grundmann, Access Sacramento, **Fragile: Made of Granite**, Sacramento, CA
- Δ Jan James, Thurston Community TV, **Creating Change, Art in Prison**, Olympia, WA
- Δ Eric Stachon, Multnomah Cable Access, **Deadly Secrets: Untold Story of Trojan**, Portland, OR

DOCUMENTARY EVENT-PROFESSIONAL

- Δ Steve Zeltzer, Labor Video Project, **Hanging Iron**, San Francisco, CA
- Δ James C. Bunn, Suburban Cable TV, **Raise High the Roofbeams**, Doylestown, PA
- Δ Anne Mitchell, Multnomah Community TV, **A Visit From Minsk**, Gresham, OR
- Δ James Barry, City of Rochester, **Manhattan Square Park Mural**, Rochester, NY

DOCUMENTARY EVENT-VOLUNTEER

- Δ Eugenia Hauptman, CenCom, **Rodeo**, Riverside, CA
- Δ Peter Bartusek, BHC Cable, **Moscow on Ice**, Bloomfield Hills, MI
- Δ TH Brooks, Cincinnati Community Video, **Mapplethorpe in Cincinnati**, Cincinnati, OH
- Δ Marie Diaz, Continental Cablevision, **A Tapestry of Names**, Quincy, MA

DOCUMENTARY PROFILE-PROFESSIONAL

- Δ Steven P. Roalstad, Ken-Caryl Ranch Master Association, **Hoofprints/History of Ken-Caryl Ranch**, Littleton, CO
- Δ Ann Balderston-Glynn, Cablevision Systems Corp, **Unsung Heroes**, Hicksville, NY
- Δ Andrea Brody, Paragon Cable Manhattan, **The Chairman**, New York, NY
- Δ Davida Kestin, Metro Dade Television, **Zoofari**, Miami, FL

DOCUMENTARY PROFILE-VOLUNTEER

- Δ Michael Snyder, West Hartford Community Television, **DAD**, West Hartford, CT
- Δ Carolyn Crowder, Tucson Community Cable Corp., **Somewhere To Lay My Head**, Tucson, AZ
- Δ Nadine Maynard, Bloomfield Community Television, **Tribute to Father Lou**, Bloomfield Hills, MI
- Δ Chriss Filzen, Metro Cable, **Parade with the Beast**, Minneapolis, MN

EDUCATIONAL-PROFESSIONAL

- Δ Sandra D. Ide, Ide Productions, **Just Like You**, Oakley, CA
- Δ Joan Phipps, Richmond Public Schools, **The Answer People #45**, Richmond, VA
- Δ Lanita Duke, Grassroot News, **Teen**

- Parent Magazine**, Portland, OR
 > Alice French, LISD-TV Cable Channel 12, **My World of Science**, Lubbock, TX
 > Lisa McNulty, Cablevision of Boston/Brookline, **Extra Help**, Brookline, MA
 > Gary Ellis, BHC Cable, **Those Bloomin' Kids**, Bloomfield Hills, MI
 > Jan Morrow, Springfield Community Access Network, **Baking Illinois**, Springfield, IL
 > Deborah Pittstick, Dayton Public Schs. TV, **Math Homework Hotline**, Dayton, OH

EDUCATIONAL-VOLUNTEER

- > D. Michael Schaeffer, United Artists Cable of MA, **Bristol County Agricultural High School**, N. Attleboro, MA
 > Susan Parks, **Special Report on Hunger**, Fortuna, CA
 > Janet E. Christian, Waterford Cable Commission, **Mott White-out Day**, Waterford, MI
 > Steve Trevino, Public Access Center, **Laredo: Moscow**, Laredo, TX
 > Mike Seymour, Minnesota Riverland Technical College, **Young at Heart**, Austin, MN
 > Shannon Miller et al, GHS-TV, **Germantown News and Views**, Germantown, TN
 > Heather Adams et al, GHS-TV, **Crosstalk**, Germantown, TN
 > Debra Ann Jagielski, Loyola University, **Countdown**, Chicago, IL

ENTERTAINMENT-PROFESSIONAL

- > Christopher Willard, NEO A&M TV Department, **Pet Project**, Miami, OK
 > Sheldon Gleisser, A.C.T.V., **Teller's Ticket**, Columbus, OH
 > Barrett Lester, Continental Cablevision, **Another Comedy Show**, Arlington, MA
 > Mike Tynus, **Java Copter**, Addison, IL
 > Randy Riesen, TCI of Illinois, **The Pulse**, Mt. Prospect, IL
 > Marsha Stewart et al, KTOP, **Tale Spinners**, Oakland, CA
 > Josh Hall, Channel 23, **Altitude Sickness**, Avon, CO
 > A.F. Grant, Continental Cablevision, **Cool Stuff**, Enfield, CT

ENTERTAINMENT-VOLUNTEER

- > Jim Barrett et al, Cupertino Community TV, **Laugh Tracks**, San Jose, CA
 > Richard Kronfeld, Shoburkon Productions, **The Best of Dr. Spincter**, Minneapolis, MN
 > Jim Smith, **Free Fall**, St. Paul, MN
 > Melissa Parker, Rogers Community 4-Vancouver East, **Grant: Portrait of a Cat Hater**, Vancouver, BC
 > Steven Mobley, **Live Mike**, Battle Crk, MI
 > Christopher Nielsen, Cable Access St. Paul, **Nite Life**, St. Paul, MN
 > David Rei, Rogers Comm. 4-Richmond, **Garage Trax '90**, Richmond, BC
 > Rob McGrath, **621 Flood**, Alexandria, VA

ETHNIC EXPRESSION-PROFESSIONAL

- > Steve Antonuccio, Pikes Peak Library District, **Everybody Welcome: Fannie Mae Duncan**, Colorado Springs, CO
 > Rick Maultra, TV 16, **Hoosier History/IN Greek Immigrants**, Indianapolis, IN
 > Abe ElMasry, CableVision of Dearborn, **AIDS Prevention is your Best Protection**, Dearborn, MI
 > Cintia Cabib, Montgomery Community Television, **Here to Stay: Young Immigrants**, Rockville, MD

- > Brian Aungst, Vision Cable of Pinellas, Inc., **Ebony Visions**, Clearwater, FL
 > Liliane Louis, WLRN Cable-TAP, **Just The Way It Was**, Miami, FL
 > Daniel A. Boissy, Continental Cablevision, **Gathering Ground**, Springfield, MA
 > Eduardo Lopez, Mayor's Office on Latino Affairs, **Linea Directa**, Washington, DC

ETHNIC EXPRESSION-VOLUNTEER

- > Augustine Ambe, Mnpls. TV Network, **An African Story**, Minneapolis, MN
 > Hoa Phan, Eastern Winds Productions, **Vietnamese Profile**, San Jose, CA
 > Barbara A. Wike, Piscataway Community TV Center, **African-American Women: Yesterday et al**, Piscataway, NJ
 > Albert Ponce, Austin Community TV, **Rap: Controversy Ain't Nothin' But A Wor**, Austin, TX
 > Arvindkumar Parikh, Cox Cable, **This is India**, New Orleans, LA
 > Kathy March, Rogers Community 4/Vancouver East NTV, **Black History in the Making**, Vancouver, BC
 > Dr. Richard Reichel, Vision Cable of Pinellas, **Oriental Express**, Palm Harbor, FL
 > Sister Mary Rush, OSF, Jones Intercable, **Racism & Sensitivity to Minorities**, Tampa, FL

FREE SPEECH MINUTE-PROFESSIONAL

- > Greg Rutchik, Minneapolis TV Network, **Freedom of Speech**, Minneapolis, MN
 > Jorge E. Monzon, Access Sacramento, **New Freedom of Speech**, Sacramento, CA
 > Honey Brooks, SCTV-3, **1 Minute of Free Speech**, Brooklyn, NY
 > Jacqueline Schommer, Tualatin Valley Community Access, **I've Got Something To Say**, Troutdale, OR

FREE SPEECH MINUTE-VOLUNTEER

- > Craig Bryant, Community Access Television, **Children Speak**, Industry, CA
 > Anthony Palumbo et al, SCTV-3, **Free Speech Minute**, Brooklyn, NY
 > Thomas Clifford, **Ireland On The Move**, Hyde Park, MA

INFORMATIONAL-PROFESSIONAL

- > Br. Richard Emenecker, FSC, City of Pittsburgh, Bureau of Cable Comm., **Pittsburgh Recycles**, Pittsburgh, PA
 > Mitch Tlustos, Tualatin Valley Community Access, **Enabled Artists' Guild**, Beaverton, OR
 > Alice French, LISD-TV Cable Channel 12, **My World of Science**, Lubbock, TX
 > Paul LeValley, Carroll Community Television, **What Will Happen When I'm Gone?**, Westminster, MD
 > Maurice J. Bresnahan, Continental Cablevision, **Lead Story**, Lawrence, MA
 > Denise Mason, Multnomah Education Service District, **Issues Today Series**, Portland, OR
 > Linda Lewett, Fairfax County Dept. of Consumer Affairs, **Consumer Focus**, Fairfax, VA
 > Eduardo Lopez, Mayor's Office of Latino Affairs, **Linea Directa**, Washington, DC

INFORMATIONAL-VOLUNTEER

- > Ben Davis, Austin Community TV, **Mice, Men, Machines**, Austin, TX
 > Marie De Roche, West Hartford Community TV, **Talking W/Young People About War & Peace**, West Hartford, CT
 > Mary M. Leno, Cambridge Women's



Δ - Single Program > - Series

Commission, Women and Poverty: Housing

- > Russell Snider, Arlington Community Television, **Significant Others, 1st Program**, Arlington, VA
 > JoAnne Engle, Access Sacramento, **The JoAnne Engle Show**, Sacramento, CA
 > Jeremy D'Entremont, Winthrop Community Access, **Edward Rose Snow's New England**, Winthrop, MA
 > Elaine Edelman, CSW, **Mental Health Report W/E. Edelman**, Brooklyn, NY
 > Jennifer Abel et al, GHS-TV, **Access Together**, Germantown, TN

INNOVATIVE-PROFESSIONAL

- > Bagdadi Delegard, Minneapolis Television Network, **Jazz with a Twist**, Minneapolis, MN
 > Brian K. Murphy, City TV of Santa Monica, **Berlin Zoo**, Santa Monica, CA
 > Steven J. Brooks, Cambridge Community Television, **TS-86**, Cambridge, MA
 > Laura Hutchens, Miami Valley Cable Council, **Todd & Laura LIVE at the Alter**, Centerville, OH
 > Randy Riesen, TCI of Illinois, **The Pulse**, Mt. Prospect, IL
 > Michael L. Raso, Comcast Cablevision Studio, **The Meadowlands Showcase Presents...**, Lyndhurst, NJ
 > Rich Lash Larue, Miami Valley Cable Council, **It's The Arts**, Centerville, OH
 > Erin O'Meara, M.A.T.A., **"2 x 4"**, Milwaukee, WI

INNOVATIVE-VOLUNTEER

- > Mark Lydon, Rogers Cable 11, **Alternating Currents**, Victoria, BC
 > Ed Weaver, Rogers Community 4, **Specific Enigma**, Vancouver, BC
 > Kathe Dube-Noland, Pasadena Comm. Television, **Decoupage! with Summer Caprice!**, Pasadena, CA
 > Bill Guandolo et al, Raleigh Cable Access, **Rob & Bill's Talk Show**, Raleigh, NC
 > James D. Aliberti, Winthrop Comm. Access, **Bogus Weirdness**, Winthrop, MA
 > Jerry Tyminski, Community Access Television, **Cable Jerks**, Industry, CA
 > Kathe Dube-Noland, Pasadena Community Television, **Decoupage**, Pasadena, CA
 > Carol Leigh, aka Scarlot Harlot, **Collected Works of Scarlot Harlot**, Alameda, CA

INSTRUCTIONAL/TRAINING-PROFESSIONAL

- > Br. Richard Emenecker, FSC, City of Pittsburgh, Bureau of Cable Comm., **Garbage Collection Game**, Pittsburgh, PA
 > Susanne Stahley et al, Prince George's Community TV, **Flood Management in Prince George's City**, Landover, MD
 > Bob Brammer, City of Lakewood, **Trash: Past, Present & Future**, Lakewood, CA
 > Banning Lary, Austin Community TV, **Childproof: Home Safety Checklist**, Austin, TX
 > Denise Mason, Multnomah Education Service District, **Oregon Authors Series**, Portland, OR
 > John A. Connell, Cablevision of Long Island, **The Cable Easel**, Hauppauge, NY
 > Dave Gordon, Miami Valley Cable

- Council, **Hobby Hut**, Centerville, OH
 > Deborah Pittstick, Dayton Public Sch. TV, **Math Homework Hotline**, Dayton, OH

INSTRUCTIONAL/TRAINING-VOLUNTEER

- > Michael Peohlman, Oceanside Comm. TV, **Oceanside: 911 System**, Oceanside, CA
 > Teri Pirozzi, Continental Cablevision, **Fitness Today**, Arlington, MA
 > Dan Mayer, West Hartford Community Television, **Wetlands Protection in Connecticut**, West Hartford, CT
 > Delta Sanders, Arlington Comm. TV, **Are You Following Me?**, McLean, VA
 > Michael Belanger, City of Lakewood, **Sachs In The Kitchen: TV Junk Food**, Lakewood, CA
 > Al Knechtel, United Cable TV, **Woodcarvers Classroom**, Royal Oak, MI
 > Kevin English, SCTV-3, **Ten to Rock**, Staten Island, NY
 > Victoria J. Peterson, Vision Cable of Pinellas, **Antiques & Bygones**, Dunedin, FL
 > Steve Myers, Southwestern Oakland Cable Commission, **Junior Japanese**, Farmington Hills, MI

INTERNATIONAL-PROFESSIONAL

- > Jorge E. Monzon, Access Sacramento, **The Flying Samaritans**, Sacramento, CA
 > Cheryl Magill, Howard Community College Cable Eight, **To Be Continued: A Celtic Journey**, Columbia, MD
 > Jeff Peel, Metro Dade Television, **Gdansk**, Miami, FL
 > Sergio Mienliczenko, Consulate General of Brazil, **Brazilian Scenes**, LA, CA
 > Gary Keith Griffin, DCTV, **Come Brother We Go To America**, Washington, DC
 > Steve Pierce, Deep Dish TV, **Will Be Televised: Video Documents**, NYC, NY

INTERNATIONAL-VOLUNTEER

- > Mavis Doten, MN Lawyers International Committee, **Khmer Rouge on Trial**, Brooklyn Center, MN
 > Marcela Kingman, Mnpls. TV Network, **Chile: A New Awareness**, Wayzata, MN
 > Nataraj S. Nataraj, Miami Valley Cable Council, **Classical Indian Dancing Two**, Beaver Creek, OH
 > Yvonne Callahan, Vision Cable Pinellas, **Buying Back the Empire**, Belleair Bluffs, FL
 > June Armstrong, Torrance Cable TV, **What's Happening**, Torrance, CA
 > A. Parikh, Cox Cable, **This is India**, New Orleans, LA
 > Paula Stinson, DCTV, **Upwardly Global**, Washington, DC

LIVE-PROFESSIONAL

- > Denise Mason, Multnomah Education Service District, **Birds of Prey Teleconference**, Portland, OR
 > Alex Likowski, Montgomery Community Television, **Cable News 21 Campaign '90**, Rockville, MD
 > Susan Fleischmann, Cambridge Community TV, **6th Annual International Women's Day Video**, Boston, MA
 > Laura Hutchens, Miami Valley Cable Council, **Todd & Laura LIVE at the Alter**, Centerville, OH
 > Kathleen Kampfe, Jones Intercable Public Access Center, **Electronic Town Meeting**, Tampa, FL
 > Robert Reiff, WLRN Cable-TAP,

- Constitutional Controversies, Miami, FL
- > Deborah Pistic, Dayton Public Schools Television, **Math Homework Hotline**, Dayton, OH
- > Madeleine Altmann, **Madeleine's Variety Television**, San Francisco, CA

LIVE-VOLUNTEER

- > Paul Nolan, Rogers Community 4/Vancouver East NTV, **Backstage Pass Live**, Vancouver, BC
- > Jennifer Abel et al, GHS-TV, **Germantown Festival Day Give-A-Way**, Germantown, TN
- > Karin Lichtermann et al, GHS-TV, **Election '90**, Germantown, TN
- > Glenn Lewis, Fairfax Cable Access, **Law Weekly**, Washington, DC
- > Lena Efstathiou, HOM-TV, Channel 22, **Meridian Live/Meridian Replay**, Okemos, MI
- > Darin Mullins, Miami Valley Cable Council, **South Side Video**, Centerville, OH
- > Chris Nielsen, Cable Access-St. Paul, **Live from the Lowertown Art & Music**, St. Paul, MN
- > Ken Knisely, Arlington Community TV, **No Dogs or Philosophers Allowed**, Arlington, VA

LOCAL NEWS-PROFESSIONAL

- > Jim Phillips, Greater Fall River Cable TV Inc, **NewsCenter 13**, Fall River, MA
- > David Kiser, Northwest Community Television, **Northwest Edition**, Brooklyn Park, MN
- > Susan Bennett, Lowell Cable Television, Inc., **NewsCenter 6 - "Pitching In"**, Lowell, MA
- > Michael McCartney, U.S. Cablevision, **NewsCenter 6**, Wappingers Falls, NY

LOCAL NEWS-VOLUNTEER

- > Craig Bryant, Community Access Television, **C.A.T. News**, Industry, CA
- > Sally J. Hutchens, Miami Valley Cable Council, **Community Action News**, Centerville, OH
- > Shannon Miller et al, GHS-TV, **Germantown News and Views**, Germantown, TN
- > Linda Sabo, Palomar College, **Carlsbad Report**, San Marcos, CA

MAGAZINE FORMAT-PROFESSIONAL

- > Maurice J. Bresnahan, Continental Cablevision, **Lead Story**, Lawrence, MA
- > Rene Blatte, City of Rochester Hills, **Rochester Hills Mag.**, Rochester Hills, MI
- > Lorna Johnson, Deep Dish TV, **Greenscreen: Grassroots Views**, NY, NY
- > John Richardson, Rogers Community 4, **Friends & Lovers**, Vancouver, BC

MAGAZINE FORMAT-VOLUNTEER

- > Marshall Hall, Continental Cablevision, **R'n'R TV**, Arlington, MA
- > Jesikah Ross, Davis Comm. TV, **What's With the Women?**, Davis, CA
- > Ben Stark, HOM-TV Channel 22, **Meridian Magazine**, Okemos, MI
- > Brenda Ballagh, Jones Intercable Public Access Center, **Insights Into Rehabilitation**, Tampa, FL

MUNICIPAL-PROFESSIONAL

- > Rodney D. Foster, City of Chino, **Hometown**, Chino, CA
- > Robin Gee, City of LA/Dept of Telecommunications, **Put Abandoned Vehicles Where They Belong**, Los Angeles, CA

- > Alida Thacher, Tualatin Valley Fire & Rescue, **First In...When Seconds Count**, Aloha, OR
- > Robert C. Manginell, City of Glendale, **88-89 City of Glendale Annual Report**, Glendale, AR
- > Robin Gee, City of LA/Dept of Telecommunications, **Pioneer Women**, Los Angeles, CA
- > Robin Smith, City/Beverly Hills, Video Service Dept., **Badge of Safety**, Beverly Hills, CA
- > Barbara Grunbaum, County Cable 55, Montgomery Cty Govt., **Yours for Life: Montgomery County Parks**, Rockville, MD
- > Diane Butts, Fairfax County Dept. of Consumer Af., **F.C.P.D. Today**, Fairfax, VA

MUNICIPAL-VOLUNTEER

- > John C. Landis, **Marysville-Planning for Your Future**, Everett, WA
- > Scott Craft, HOM-TV Channel 22, **Parks on Parade**, Okemos, MI
- > Mandy Walker, City of Lincoln, **Lincoln Scene Today & Tomorrow**, Lincoln, CA
- > Ruth Waite, Miami Valley Cable Council, **Mediation: An Alternative Solution**, Yellow Springs, OH
- > Jim Francis, West Hartford Community Television, **Inside Town Hall**, West Hartford, CT
- > Lena Efstathiou, HOM-TV Channel 22, **Meridian Live/Meridian Replay**, Okemos, MI
- > Ben Stark, HOM-TV Channel 22, **Meridian Magazine**, Okemos, MI
- > Rich Whitaker, **The Sparkle Returns**, Palm Harbor, FL

MUSIC VIDEO-PROFESSIONAL

- > Nicholas Don Vito, Rear Window Productions, **Twilight Matinee Broken Like You**, Huntington Beach, CA
- > Randy Riesen, TCI of Illinois, **"Sometimes" The Millions**, Mt. Prospect, IL
- > Michael L. Raso, Comcast Cablevision Studio, **Why Not?! The Ways of Het**, Lyndhurst, NJ
- > C. Nielsen et al, Cable Access-St. Paul, **Live from the Neighborhood w/Charlie**, St. Paul, MN

MUSIC VIDEO-VOLUNTEER

- > C. Nielsen et al, Cable Access-St. Paul, **Live from the Neighborhood w/Butanes**, St. Paul, MN
- > Bob Nanninga, Palomar College, **Crystal Beads**, San Marcos, CA
- > Laurel Greenberg, Boston Neighborhood Network, **Something Missing**, Boston Network, Brighton, MA
- > Janna Johnson, Austin Community Television, **Danger**, Austin, TX

ORIGINAL TELEPLAY-PROFESSIONAL

- > Connie Speer et al, Irving Community TV Network, **Irving Peaks**, Irvine, TX
- > Jere Wright et al, Cable Access of Dallas, **Stoned Cold**, Dallas, TX
- > Marcelo M. Cruz et al, Continental Cablevision, **The Writers Group-Walt: Sweet Bird of**, Marina del Rey, CA
- > Ronald Parker, Kenosha Unified School District #1, **Under The Influence**, Kenosha, WI

ORIGINAL TELEPLAY-VOLUNTEER

- > Donald Ghostkeeper, Rogers Community 4, **Mestih/Kusowin**, Vancouver, BC
- > Melissa Parker, Rogers Community

- 4/Vancouver East NTV, **Grant: Portrait of a Cat Hater**, Vancouver, BC
- > Nancy Anderson, Kitsilano NTV (Garden Angel Productions), **Beast of Eden**, Burnaby, BC
- > Tom Spray, TCI Cable, **A Dishwasher's Dream**, Portland, OR

OVERALL EXCELLENCE-EDUCATIONAL ACCESS

- Kathryn Grider, SECC, **Overall Excellence Educational Access**, Sacramento, CA
- Anne Mitchell, Multnomah Community Television, **MCTV Educational Programming is...**, Gresham, OR
- Aurora D. Cruz, Instr. TV/Laredo Ind. School District, **Laredo Ind. School District Program**, Laredo, TX
- Alice French, LISD-TV Cable Channel 12, **Overall Excellence Educational**, Lubbock, TX

OVERALL EXCELLENCE-GOVERNMENT ACCESS

- Martin Luisis, Plano Television Network, **Overall Excellence Gov't**, Plano, TX
- Pat Lehman, City of Sterling Heights, **Overall Excellence Government**, Sterling Heights, MI
- Br. Richard Emenecker, FSC, City of Pittsburgh, Bureau of Cable Comm, **Overall Excellence Government**, Pittsburgh, PA
- Linda Price, City of Lakewood, **Overall Excellence Government**, Lakewood, CA

OVERALL EXCELLENCE-LOCAL ORIENTATION

- Paul Wahlstrom, Irving Community Television Network, **ICTN Demo Tape**, Irving, TX
- Jacqueline S. Kaiser, CableVision of Dearborn, **Overall Excellence Local Origination**, Dearborn, MI
- Brian Aungst, Vision Cable of Pinellas, Inc., **Overall Excellence Local Origination**, Clearwater, FL
- Thomas Kruc, Continental Cablevision, **Overall Excellence Local Origination**, Springfield, MA

OVERALL PUBLIC ACCESS-PROFESSIONAL

- Randy VanDalsen, Access Sacramento, **Overall Excellence Public Access**, Sacramento, CA
- Candice Larson, Community Access Television, **Overall Excellence Public Access**, Industry, CA
- Nancy Lowe, Prime Cable DeKalb Center, **Compilation 90-91**, Decatur, GA
- Vivian Schaefer, Arlington Community Television, **Overall Excellence Public Access**, Arlington, VA
- Deborah Luppold, Portland Cable Access Television, **Overall Excellence Public Access**, Portland, OR

PERFORMING ARTS-PROFESSIONAL

- > Michelle Webb, Continental Cablevision, **Messiah!**, Lansing, MI
- > Mary K Villare, Continental Cablevision, **An Evening of Music w/Didi Stewart & Frd**, Woburn, MA
- > Brian K. Murphy, City TV of Santa Monica, **Berlin Zoo**, Santa Monica, CA
- > Dave Olive, Performing Arts Channel - TECC, **Smarter Than Dogs**, Tampa, FL
- > Paul Wahlstrom, Irving Community Television Network, **Irving Arts Center Grand Opening**, Irving, TX

- > Jonathan Meltzer, Cablevision of Boston/Brookline, **Dance Umbrella Presents**, Brookline, MA
- > Robert Haigh, Wakefield Community Access TV, Inc., **The Acoustic Cafe**, Wakefield, MA
- > Blair H. Somberg, Storer Cablevision of Hollywood, **The Eighth Annual Hollywood Jazz Festival**, Hollywood, FL

PERFORMING ARTS-VOLUNTEER

- > Chris Pitts et al, Bloomfield Community Television, **Jazzmasters: Keepers of the Flame**, Bloomfield Hills, MI
- > Mary Irene Peterson, **St. Paul Nightsounds/Cedar Ave. Big Band**, St. Paul, MN
- > Paul E. Gustafson, Shrewsbury Public Access, **A Salute to Young Artists**, Shrewsbury, MA
- > Chris Nielsen et al, Cable Access-St. Paul, **Live from the Neighborhood/Clint Hoover**, St. Paul, MN
- > Dave Hoffman, S.C.A.N., **Jazzfield, Illinois**, Springfield, IL
- > Robert A. Moss, Arlington Comm. TV, **Capital Funnies**, Arlington, VA
- > Paul S. Kozak, Arlington Comm. TV, **Washing-tunes**, Alexandria, VA
- > N.J. Heubusch, Arlington Comm. TV, **Slumber Party**, Arlington, VA
- > Steve Marra, Medford Community Cablevision, **The Rhythm Road**, Medford, MA
- > Diana Stagnato, Fairfax Cable Access, **Rockit! Rockit!**, Occoquan, VA
- > Michael E. Taylor, Jersey Jazz/Real to Reel, Inc., **Jersey Jazz/Real to Reel**, Paterson, NJ

PROGRAMMING BY SENIORS-PROFESSIONAL

- > Dorothy Jund et al, City of Coon Rapids, **Seniors Off Their Rockers**, Coon Rapids, MN
- > Neil Evans, City of Placentia, **Living History-The Airlift Pilot**, Placentia, CA
- > Tom Taylor, Senior Community Video Project, **1990 Governor's Conference on Aging**, Portland, OR
- > Rich Samuels, 55 KPAS, **Encore Cafe**, Pasadena, CA

- > Ann Ery, Montgomery Community TV, **Art Strokes**, Sandy Spring, MD
- > Tom Taylor, Senior Community Video Project, **AgeWise**, Portland, OR
- > Susan Ericson et al, WBRK - Channel 53, **Senior Advantage**, Berkley, MI
- > Lee Murray, United Cable/Oakland County, **Senior Focus**, Detroit, MI

PROGRAMMING BY SENIORS-VOLUNTEER

- > Robert L. Lawrence, Viacom Cable, **Readings from "A Course in Miracles"**, Mercer Island, WA
- > Jacqueline Paul, CenCom, **Sharing is Caring**, Sausalito, CA
- > Cheryl Barnes, Cablevision, **Senior Showcase**, Appleton, WI
- > Mary Mitchell, Simsbury Community Television, **Prime of Your Life-On Location/Florida**, Simsbury, CT
- > Don Van Gilder, Mile High Cablevision, **Folk Songs in Am. History**, Denver, CO
- > Ruth M. Abrams, Brookline Access, **Eldersvision**, Brookline, MA
- > Jane Wing, Primetimers c/o City Channel 8, **Taxes, The Deaf & Hearing Impaired**, Livonia, MI



Δ - Single Program ➤ - Series

- > Catherine Priskorn, Dearborn Seniors Video Club, **Senior Glimpses**, Dearborn, MI

PROGRAMMING BY YOUTH-VOLUNTEER

- Δ Martha Chono-Helsley, VIDKIDCO Childrens Production Workshop, **Video Voices II**, Long Beach, CA
- Δ Hector Casado et al, John F. Kennedy Library Corps., **Homelessness and Us**, Dorchester, MA
- Δ Cathy Krinsky, **Kiss Me I Don't Smoke**, Laguna Beach, CA
- Δ Abby Mulligan, George R. Martin School, **Billy Bat & the Cloud of Lights**, Seekonk, MA
- > Matt Pothier, Continental Cablevision, **"Lights! Camera! Kids!"**, Woburn, MA
- > Mike Moriello, BTV Studio, **The Elephant Auction**, Bridgewater, MA
- > Alice French, LISD-TV Cable Channel 12, **Double Elimination**, Lubbock, TX
- > Denise Zaccardi, Community Television Network, **Hard Cover**, Chicago, IL

PROGRAMMING FOR SENIORS-PROFESSIONAL

- Δ Robin Gee, City of LA/Dept of Telecommunications, **Walk on the Safe Side**, Los Angeles, CA
- Δ Terrence Daleiden, MLAC-9, BASCC **Present...Intergenerational Program**, Birmingham, MI
- Δ Patti Sullivan, East Brunswick Senior Center, **Aging Aspects**, E. Brunswick, NJ
- Δ Valarie Brown, Daniels Cablevision, **Comedy Graveyard**, Carlsbad, CA
- > Frank Singer, Southfield/Lathrup Cable Commission, **S.O.S. - Spotlight on Seniors**, Southfield, MI
- > Jon C. Merritt et al, CityTV, **Getting Up There**, Santa Monica, CA
- > Gary Wirachowsky, Rogers Community 4, **Reflections**, Vancouver, BC
- > Maureen McCarthy, United Cable, **Senior Focus**, Rochester Hills, MI

PROGRAMMING FOR SENIORS-VOLUNTEER

- Δ Nancy Bertrand, Wakefield Public Access, **Like It Used To Be: History of Wakefield**, Wakefield, MA
- Δ Dave Miller, City of Moraine/Parks & Recreation Dept, **Sit & Stay Fit with Rosie**, Moraine, OH
- Δ Patricia Davis, David Community TV, **Sat. Respite: A Community Responds**, Davis, CA
- Δ Dorothy L. Benner, Continental Cable, **Something Different-Rocky**, Whitman, MA
- > Sonia Rachelska et al, Bloomfield Community TV, **Discussions Unlimited with Sonia**, Bloomfield Hills, MI
- > Chana Bernstein, W.C.T.V., **When Golden Years Turn Grey**, Glen Ellyn, IL
- > Catherine Priskorn, Dearborn Seniors Video Club, **Senior Glimpses**, Dearborn, MI
- > Jim Cullen, **The Grays of Naperville, Episode #1**, Naperville, IL

PROGRAMMING FOR YOUTH-PROFESSIONAL

- Δ Francisco Philibert, City of Richardson CITV, **A Day at the Library**,

- Richardson, TX
- Δ Jamie Smith, City of Rochester Hills, **Project: Pedestrian**, Rochester Hills, MI
- Δ Chris Anderson, Grass Roots Network, Inc., **Celebrating Creativity**, Aspen, CO
- Δ Alan Taffel, Selkirk Communications, **Kids View**, Ft. Lauderdale, FL
- Δ Joseph LaRocco, Jr., KACT-TV/City of Aurora, **A Water Tale**, Aurora, CO
- > Danny Tag, Continental Cablevision/Cook County, **Teenage**, Elmhurst, IL
- > Brian Aungst, Vision Cable of Pinellas, Inc., **Kids' Place**, Clearwater, FL
- > Daniel A. Boissy, Continental Cablevision, **Book Look on the Fairy Tale Trail**, Springfield, MA
- > Deborah Pitstick, Dayton Public Schs TV, **Math Homework Hotline**, Dayton, OH

PROGRAMMING FOR YOUTH-VOLUNTEER

- Δ James Clements, Continental Cablevision, **The Firebird**, Arlington, MA
- Δ Claire Mix, Access Los Altos, **The Curiosity Stop**, Los Gatos, CA
- Δ Stacy Surla, DCTV, **The Outlander**, Washington, DC
- Δ Bob Mills, Pasadena Community TV, **In the Crayon Sky**, Pasadena, CA
- > Elizabeth Purcell, **Buttercup Cottage**, Pittsburgh, PA
- > Dan Rogoff, Viacom Cable, **The Uncle Butch Show**, San Rafael, CA
- > Tom Rinkoski, **Storylines**, Crystal, MN
- > Claire Mix, c/o Access Los Altos, **The Curiosity Stop**, Los Gatos Hills, CA

PUBLIC SERVICE ANNOUNCE-PROFESSIONAL

- Δ Jon C. Merritt et al, **Population SeeSaw**, West Hollywood, CA
- Δ Angela Cochran, Multnomah Community Television, **Girl Scout Rap**, Gresham, OR
- Δ Fred O. Saenz, Metro Dade Television, **Oil Recycling PSA**, Miami, FL
- Δ Abigail Norman, Somerville Community Access TV, **Prom Promo**, Somerville, MA

PUBLIC SERVICE ANNOUNCEMENTS-PROFESSIONAL

- > Lynn Washington, Minneapolis TV Network, **Positive Media Images**, St. Paul, MN
- > Jennifer Harper, Cox Cable Oklahoma City, **Opening Night Button Campaign**, Oklahoma City, OK
- > Edward Favara, Jones Intercable Public Access Center, **Squint**, Tampa, FL
- > Dave Gordon, Miami Valley Cable Council, **Earth Bits**, Centerville, OH

PUBLIC SERVICE ANNOUNCEMENTS-VOLUNTEER

- Δ Jim Neessen, Arlington Community TV, **The Bag**, Brooklyn, NY
- Δ Sharon L. Steen, **It's No Joke Please Don't Smoke**, Arlington, VA
- Δ Gabriella Snyder, MATV, **Bread of Life PSA's**, Malden, MA
- Δ Deborah Pitstick, Dayton Public Schools TV, **Chin-Puppet Rap**, Dayton, OH
- Δ Tom Borgeson, Palomac Educational TV, **It's Your Choice**, San Marcos, CA
- > Donald Iarussi, BCTV, **Rape Awareness PSA's**, Brooklyn, NY
- > Frank Datillo et al, Bloomfield Community Television, **"Terra-Stella" Campaign**, Bloomfield Hills, MI
- > Douglas Fritz et al, Miami Valley Cable Council, **Kettering Theatre Under the Stars PSA's**, Kettering, OH

- > David Kerr, Hampshire College/Merrill House, **You Have A Voice, Use It**, Amherst, MA

RELIGIOUS-PROFESSIONAL

- Δ Eric Holm, Northwest Community Television, **Gospel Jamboree**, Brooklyn Park, MN
- Δ Tamisha Werner, Northwest Community Television, **Soul Liberation No. 17: Sunday Sampling**, Brooklyn Park, MN
- Δ Cynthia Ramirez, Public Access Center, **Laredo Today**, Laredo, TX
- > David B. Thomas, T-V HUE 3, **Believers' Videos**, Dayton, OH
- > Steve Manning, Allen County Public Library/Access Ctr, **Contemporary Christian Music Videos**, Ft. Wayne, IN

RELIGIOUS-VOLUNTEER

- Δ Claire L. Simon, Staten Island Community TV, **Who Are Quakers?**, Staten Island, NY
- Δ Patricia Kepler, Somerville Community Access TV, **Small is Big Enough**, Somerville, MA
- Δ Anthony Tonegatto, St. Patrick Parish, **The Homebound Mass**, Union Lake, MI
- Δ John M. Lyons, Continental Cablevision, **Holiday Greetings from Quincy Churches**, Quincy, MA
- > Harold Scott, Knoxville Community TV, **Guidelines**, Knoxville, TN
- > Rev. Bill Bowler, T.C.C.C., **Pastors Study**, Tucson, AZ
- > Anthony Stefanini, Access Bellingham, **Reach Out**, Bellingham, WA

SPORTS-PROFESSIONAL

- Δ Lynda Straka, Cox Cable, **Oklahoma City Calvary vs. Grand Rapids Hoops**, CBA Basketball, Oklahoma City, OK
- Δ Suzanne Peppers, Access Sacramento, **The Act Games**, Sacramento, CA
- Δ Brian Aungst, Vision Cable of Pinellas, Inc., **Sports Report**, Clearwater, FL
- Δ Don R. Fraser, Rogers Community 4 Vancouver, **Audi-World Cup Equestrian Qualifier**, Burnaby, BC
- > Drexel Yokoyama, Coaxial Communication, **High School Sports: Basketball**, Columbus, OH
- > Eric Frede, Cable 6 TV, **OCL Gameday**, Middletown, NY
- > John A. Connell, Cablevision of Long Island, **Summer Sports Night**, Hauppauge, NY
- > John A. Connell, Cablevision of Long Island, **Cablevision's Long Island Sports Network**, Hauppauge, NY

SPORTS-VOLUNTEER

- Δ Scott Rokosny, Piscataway Community TV Center, **Pop Warner Braves: Success Story**, Piscataway, NJ
- Δ James Pilarski, M.A.T.A., **The Anatomy of a 1-9 Team**, Milwaukee, WI
- Δ Sandra Auman, Montgomery Community Television, **Inside Track Thoroughbred Racing**, Rockville, MD
- Δ Kevin Kuethe, Cincinnati Community TV, **The 1990 Clermont Classic Triathlon**, Cincinnati, OH
- > Alan Kazuta, Delta Cable TV Ltd. **Shotokan Karate PGM #3 Kihon**, Delta, BC
- > Jim Newman, HOM-TV, **Meridian Magazine Sports**, Okemos, MI
- > George Delaforce, **High School**

- Swimming**, Grand Rapids, MI
- > Jonathan Shannahan, Milton Community Television, **Sportsrap**, Milton, MA

TALK SHOW-PROFESSIONAL

- Δ Julianna Hendricks, Viacom Six, **SF/Politics**, San Francisco, CA
- Δ Curt Kalsukis, Montgomery Community TV, **Women's Wellness: Edition 1**, Rockville, MD
- Δ Rodney Bryant, Montgomery Community TV, **Open Line...Sports**, Rockville, MD
- Δ Liz Engel, Rogers Community 4, **Vancouver Focus**, Vancouver, BC
- > Peter C. Kohler, Cablevision of Long Island, Hauppauge, **The Joel Martin Show**, Hauppauge, NY
- > Peter C. Kohler, Cablevision of Long Island, Hauppauge, **Hot Topics**, Hauppauge, NY
- > Patricia Villone-Garcia, Prince George's Community Television, **La Revista Prince George**, Landover, MD
- > David Dreety, Access-30 Dayton, **V.A.N. News**, Dayton, OH

TALK SHOW-VOLUNTEER

- Δ Cheryl DeVenney, City of Lakewood, **All That I Am**, Lakewood, CA
- Δ Ken Knisely, Arlington Community Television, **No Dogs or Philosophers Allowed**, Arlington, VA
- Δ Jack Cox, Portland Cable Access, **AIDS Forum-LIVE "Women W/HIV Disease"**, Portland, OR
- Δ Glenn Lewis, Fairfax Cable Access, **Law Weekly**, Washington, DC
- > Elaine Edelman, SCTV-3, **The Mental Health Report w/E. Edelman**, Brooklyn, NY
- > Lenworth Gunther et al, Suburban Cablevision, **Impact**, East Orange, NJ
- > Ken Knisely, Arlington Community TV, **No ed**, Arlington, VA
- > Natalie Roy, Takoma Park Cable Office, **Live from Takoma Park**, Arlington, VA

VIDEO ART-PROFESSIONAL

- Δ Jill Petzell, Chicago Access Corp., **November Nine**, St. Louis, MO
- Δ Maurice Jacobsen, c/o CITY-TV, **Too Sea**, Santa Monica, CA
- Δ Laurence Campling, Brookline Access Television, **Medium Rare: Video in the Arts**, Brookline, MA
- Δ Dave Olive, Performing Arts Channel - TECC, **Smarter Than Dogs**, Tampa, FL

VIDEO ART-VOLUNTEER

- Δ Roland Nesbit, **Video Feedback**, Claremont, CA
- Δ Patricia Leahy, Multnomah Cable Access, **Escapes II**, Gresham, OR
- Δ Patricia Leahy, Multnomah Cable Access, **Escapes I**, Gresham, OR
- Δ Tom Vigneau, C3TV, **Pixel Art: The Evolution of an Idea**, So. Yarmouth, MA



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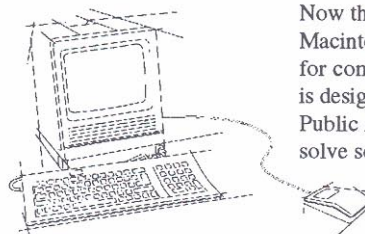
ACLU Executive Director Ira Glasser's recent Bill of Rights address to the spring Central States Conference in Grand Rapids, Michigan is now available for purchase on videotape through GRTV, 50 Library Plaza NE, Grand Rapids, MI 49503. Cost is \$10 for a 1/2" dub and \$20 for 3/4", which includes tape and mailing.

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